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ABSTRACT

The curriculum for the International Ladies' Garment Workers' Union (ILGWU) English as a Second Language (ESL) and technical classes is a collection of instructional materials and suggestions focusing on workplace-related topics and issues. This guide is intended for use in classes where one technical and one ESL teacher are present and where related machinery and tools are available. Suggestions are made for the use of photographs in place of equipment when necessary. An introductory section describes the manual and provides strategies for teaching in pairs, guidelines for ESL instruction (general approach, role playing, picture files, assessment, and reviewing and reinforcing), and a one-page resource list. Instructional units are divided into the following categories: the garment industry; sewing; measurements; fashion; jobs and work; and health and safety. A section is devoted to writing by workers that may be used to inspire others to write, and a final section provides suggestions and practical information for arranging field trips to museums, stores, and the library. (MSE) (Adjunct ERIC Clearinghouse on Literacy Education)

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ILGWU WORKER-FAMILY EDUCATION PROGRAM

ESL/TECHNICAL CURRICULUM MANUAL

Compiled and developed by

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September, 1989

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INTRODUCTION

This content of this manual relates specifically to the ladies garment industry. Through the themes of The Garment Industry, Sewing, Fashion, Jobs and Work, we have developed a wide variety of materials for use in the ESL/English classes. The materials are mainly based on what the ESL teachers in the ILGWU Technical/ESL Classes came up with during the 1988-89 school year.

Some of the strategies refer to the Technical/ESL Classes where a team teaching approach exists. There is one technical and one ESL teacher per class. There is also hands-on equipment in terms of machines, tools, fabrics, etc. In the regular ESL classroom, this may not be accessible. We suggest using pictures, which the learners can draw or from a file of xeroxed photos of workers for use at your site (by end of October).

The manual is not a session-by-session curriculum, nor are the activities step-by-step. The manual is a collection of ideas and information from which you can implement activities as shown or you can adapt the activities to your particular class. We encourage you to bring these ideas to another level based on the class response to the material. Perhap the learners want to know more about Carpal Tunnel Syndrome. You can arrange to have a speaker from the Health and Safety Department come speak to the class and continue from there. (There are some issues which fall into the domain of The Union (benefits, pension, etc.). If these or other issues arise in your class, let us know so that we can get that person in touch with someone from The Union.)

While this manual focuses on workplace-related areas, we recognize that these learners are coming to class after a long day of work and may not want to talk about work. The content is not limited to that. We encourage you to respond to the learners' needs and interests outside of work. Resources can be provided upon request or feel free to visit our site library at 275 7th Avenue (place to be determined) or at 1710 Broadway. The curriculum developers are also available to work with you.

The manual is designed to grow. Any suggestions, variations, or new ideas can be added. Just submit them to us in legible form with steps for implementation and we'll type them up and get them out to the rest of the staff.

Listed below are some suggestions for working in pairs. These are general and intend to give you an overview of how you can work together. You and your partner can work out the specifics together. WE EXPECT THAT BOTH TEACHERS WILL BE WORKING AT LEAST 90% OF EACH CLASS.

Tech = Technical Teacher
ESL = Language Teacher

STRATEGIES FOR WORKING IN PAIRS

I. Both teachers working concurrently on the same lesson

1. The Tech presents a lesson (e.g. different kinds of seams); the ESL writes the important words and terms on the board as the Tech is speaking.

2. The Tech gives instructions for a technical procedure (e.g. how to make a dart); the ESL writes these steps on the board for students to copy.

3. The students are given a diagram (e.g. a sewing machine) to be labeled. The Tech says the names of the parts; the ESL writes them on the board. Both teachers circulate in the class to help students with labeling and spelling.

4. The Tech participates in ESL's lesson by providing special industry knowledge and know-how (e.g. explaining jargon and terms used in Help Wanted ads for the garment trade).

II. ESL previewing or reviewing the Tech's demo (e.g. how to thread the merrow machine)

1. Previewing

a. ESL indicates the topic of the demo, and generates/identifies vocabulary/problem words, and discusses their meaning.

b. ESL distributes technical instruction sheets and goes over the non-technical vocabulary.

2. Reviewing

a. The ESL prepares follow-up worksheets or dialogs to reinforce vocabulary and concepts from the demo.

b. The ESL helps students with pronunciation of terms used in demo.

c. The ESL asks students to each pick one problem word from the demo and write it on the board.

d. The ESL works with individual students on their notes and handouts, reviewing spelling and meaning of new words and clarifying content.

e. Students take turns going to the board and writing five words from the demo, dictated by the class. This gives students practice in pronunciation and spelling, and they can correct each other if there are errors.

f. Students say the steps of the demo; the ESL writes them on the board and discusses difficult vocabulary and spelling.

Which technique is more effective -- previewing or reviewing? Each has advantages: introducing new words first may help the students understand the demo better; giving the demo first presents the new words in context, which may make it easier to learn them later on. Clearly, both techniques can be useful and appropriate.

III. Working with a divided class

It may sometimes be useful to divide the class into two groups, and have each teacher work with one group for half the session and then switch. This can happen for a variety of reasons, including the following:

--Logistical (e.g. not enough machines for the whole class to use at once).
--Very divergent levels of English and/or technical proficiency.
--Students entering the class at different times during the term.

Often there will be opportunities for the ESL to work with students on a one-to-one basis. For instance, students take varying amounts of time to complete a technical activity. Those who finish early can work with the ESL on activities such as job applications, writing projects, and verb practice. Frequently, an individual conference naturally evolves into an informal discussion among several students on topics such as work, family, health, diet, etc.

Guidelines for ESL/English Class

The program's philosophy is "learner-centered" and "holistic". By holistic we mean that all four language skills-reading, writing, speaking and listening - should be taught in each class session. They reinforce each other. By learner-centered we mean first, that you continually listen for and draw out the needs and interests of the students; second, that you try to chose or develop curriculum materials relevant to those needs and interests; and third, that you use teaching methodologies that encourage maximum student involvement and participation and student initiative.

In this context, we expect workplace issues to be a key focus of the class. The nature of the setting (a technical classroom and class focused around improving skills) usually encourages much discussion around the issues embraced by the workplace. For example, many learners know the names of parts and processes of sewing or garment construction in their own languages, however, they do not know the names in English. Learning these words and phrases can help to increase their options for employment (e.g. by being able to communicate in English, they would have a better chance at working in a shop where their own language is not the primary language spoken).

Some approaches are geared more towards learner interaction and initiative than others. We encourage you to incorporate these approaches into your class and use them as springboards for practicing grammar, pronunciation, spelling, etc. They are outlined below and explained in further detail as follows.

*Technical Vocabulary and Operations
*Developing a Picture/Photo File
*Role Plays
*Writing
*Reviewing/Reinforcing--Games
*Assessing, Reflecting, Evaluating

GENERAL APPROACH TO TECHNICAL VOCABULARY AND OPERATIONS:

The methodology we suggest is one that reflects our philosophy: work from where the learners are at. That is ask the learners what they understand and what they don't understand. Work on them filling in their gaps themselves. Vary your approach but we feel that the ideas listed below are most helpful to the learners in the longrun:

> "Instead of introducing and explaining new vocabulary before the lesson, try using the context to help the students develop strategies for guessing the meaing of unknown words. Is there a paraphrase of the word, an opposite referred to or does the social context hint at the meaning?
>
> Using this technique, learners will now become dependent on prior explanation, a situation which only exists in classroom learning and not in communication outside the classroom." (p.131, English At Work)

Some Ideas:

1. Words from WORK

   Ask the students to bring in a list of words that they don't understand from work. One teacher did this last year and found it to be extremely successful. Students brought in a list of 5 words each day. This list was written on the board for each group. As the list was generated, the students practiced pronunciation. Sometimes the students recorded the lists. Pronunciation was key in communicating the word.

   As a group, they tried to figure out the meaning together. The teacher was the last resort. They then had to use the word in a sentence. The other students listened to make sure it was an appropriate sentence.

3. Words From Class - as above; substitute words from the for words from work.

   -See attached general list of fashion vocabulary for your reference. It is general for some areas and specific for others.

3. Idioms with Technical Vocabulary

a. Discuss what an idiom is, and have students give some examples of a common idiom in their own language and try to explain it to the class. Also, give some examples of common idioms in English (take it easy, fall in love) and see if students can explain them. Students are generally familiar with the concept of idioms but may not know the words.

b. Distribute idiom list (see attached). Ask students to choose one idiom and make a sentence with it. Ask students if there are similar idioms in their languages.

4. Words with technical and general meanings

These double meanings can be pointed out as they come up and/or discussed as a topic. Some examples: nap, bias, dart, belt, tension, foot, baste, notion, slip, yard, Singer/singer, eye, etc. Students may wish to keep a word journal.

PREPARED BY: DEBORAH L. PERRY

FASHION DESIGN VOCABULARY

PAPER SCISSORS 剪紙較剪
FABRIC SCISSORS 剪布較剪
PLASTIC RULER 膠間尺
FASHION CURVE 時裝彎位
PENCIL 鉛筆
SHARPENER 鉛筆刨
SATIN PINS 有頭針
PATTERN PAPER 紙樣
NOTEBOOK 筆記部
PLASTIC PAGES 膠頁
SCOTCH TAPE 膠紙
TRACING PAPER 覆印紙
VELLUM PAPER 牛皮紙
COLORED PENCILS 顏色筆
WATER COLORS 水彩
KNEADED ERASER 擦膠
TAPE MEASURE 卷尺
MUSLIN 細薄棉布
THREAD 線
NEEDLES 針

GRADING TERMS 級數

MOVE 移動
INCREASE 增加
DECREASE 減少
SHORTEN 短些
LENGTHEN 長些
OUT 出
IN 入
UP 上
DOWN 下
MARK 記號
HALF 一半
GRAINLINE 布的直線
BIAS 斜裁

ART

SWATCHES 碎料
PROJECTS 程序（計劃）
FINISHED SKETCH 完成紙樣
"NO TRACING" 不用描繪
HOW TO TRACE 如何描繪
BRUSH 刷
MUSEUM RESEARCH 博物館研究
BACK SKETCH 後幅草图
DO OVER 重覆
CHILDREN 兒童
EVENING 晚間
DAY WEAR 日間穿着
MEN'S WEAR 男服
ACTION POSE 姿勢

TEXTILE TERMS 布料

GRAIN 約粗布紋
KNIT 針織
WRINKLES 皺紋
SHRINKS 縮摺
SHINY 光面

DRAPING TERMS 掛起

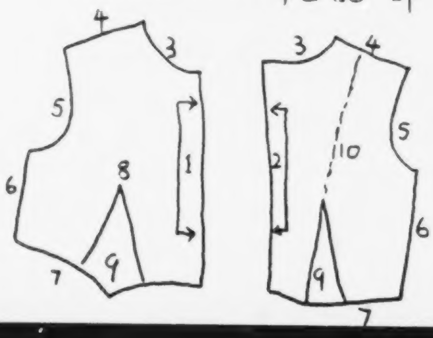
CROSSMARK 連接
+ SLATCH
DOT 点（虛線）
EXCESS 過多
SLEEVE 袖
DRAFT 草图
BUST 胸圍尺寸
UNDERARM 袖彎
CIRULAR 圓型鋸
PIVOT 中心點

PATTERNMAKING 裁剪

PIECES 一幅幅
SLOPER 斜線
(1) CENTER FRONT 前幅中間
(2) CENTER BACK 後幅中間
(3) NECKLINE 頸
(4) SHOULDER 肩部
(5) ARMHOLE 袖彎
(6) SIDE SEAM 側边
(7) WAISTLINE 腰
(8) APEX 頂点
(9) DART 打摺
(10) PRINCESS LINE
SEAM ALLOWANCE 可預子口
BODICE 女裝（從腰以上）
SKIRT 裙
PANTS 褲
COLLARS 領
TRACE 描繪
PERPINDICULAR 垂直線 e.g. ⊥
PARALLEL 平行線
PIVOT 中心点

SEWING TERMS 車衣

FABRIC 布料
LINING 夾裡
STITCH AND TURN 織及反轉
HOMEWORK 外賣
BASTING 假縫（疏縫）
STITCHES 針
SCREWDRIVER 螺絲批
SELVEDGE 布的二边（不会散口）
STRETCH 彈性
STRAIGHT LINE 直線
MACHINE PARTS 机器部份



SOME IDIOMS USING SEWING, CLOTHING AND MEASUREMENT VOCABULARY

SEWING

1. Like looking for a needle in a haystack
   (looking for something that is very difficult to find)
2. On pins and needles
   (very worried or anxious about something)
3. So quiet, you could hear a pin drop
   (extremely quiet)
4. Keep someone in stitches
   (make someone laugh loudly and for a long time)
5. Cutting corners
   (doing something incompletely to save time, trouble or money)

CLOTHING

1. Give someone the shirt off your back
   (to be extremely generous, almost too generous)
2. Stuffed-shirt
   (a self-important person; this one was suggested by a student)
3. At the drop of a hat
   (ready to do something immediately and without any urging)
4. Tighten your belt
   (spend less money, be thrifty)

MEASUREMENT

1. Put your foot in your mouth
   (saying something foolish or hurtful that you regret)
2. Put your foot down
   (to be very firm or strict when someone is misbehaving)
3. Give them an inch, they'll take a mile
   (taking advantage of a small favor by asking for a big one)
4. Get cold feet
   (to become so timid or frightened that you can't do something)

Note: These are just some of many possibilities. I used NTC'S American Idioms Dictionary (National Textbook Co. $9.95), but other idiom books in paperback are available as well.

(for more info see
Judy Friedman, Special Machines)
November 15, 1988

English At Work p.

Use role plays as a tool

In this section, we go into greater depth around problematic communications situations — with supervisors, with the public, with fellow workers. Listening to and acting out the radio-novels presented in the first section should have provoked a lot of discussion about a variety of situations which students in your class have faced or are facing. Make notes about what these are, or ask the class to summarize some of their own experiences in a list. They can then be used for activities suggested here.

The method that we use most often to re-enact problematic interactions and to try out alternative responses to those situations is the role play. It is one of the most effective techniques for practising language and for involving a class in collective problem-solving at the same time. When students act out a situation that they know well, they usually focus more on the problem than on their language skills, or lack of them. This allows them to work on language more naturally, and to practise in a social context; this is, in fact, the way we speak, and not in isolated sentences as languages are sometimes taught.

Role plays can range from very simple to more complex. You have probably already tried to create dialogues in a class, even written ones that students read to practise communication. Dialogues are very similar to role plays. The difference is that role plays are not scripted. A situation is described, certain persons or characters are named as the key actors, and students volunteer to take the role of one or another. They must try to take on the attitude of that person, to think as he or she would think, to respond as he or she would respond. Characters may be defined in terms of their occupation or position in the workplace, in terms of their attitudes, and/or in terms of their ways of thinking and feeling. (For more detail on role plays, see page 187).

Set the stage

The best and easiest way to set up a role play is to let the people who are telling the story play themselves. You will need to get some basic information from them so that others can join in, too. The framework below can be used in setting up a role play. Put it up on a flip chart for all to see. As the person retells the story, fill in the spaces accordingly.

.x

What is the situation?

When and *where* does the action take place?

Who is involved?	*Name*	*Job/Position*	*Attitudes/Feelings*	*Who will play the role*
1)				
2)				
3)				

What is the communications problem . . .?

Dramatize the problem . . . and solutions

- Select the situation you want to create and identify where and when the action takes place, who is involved, and what is the communications problem.
- Get volunteers for each role, make sure they understand who they are to represent (you can divide the class into smaller groups each to help one person develop his/her role before acting it out).
- Review the situation, to make sure people understand the general story line (But don't talk too much, leave things to develop spontaneously).
- Collect any props that you need for the action (improvising with whatever is around).
- Start the role play and let it roll on its own for a few minutes.
- You may want to stop the action at various moments:
  - if people feel it isn't going well and want to clarify something before starting up again
  - if it is dragging on, having completed its purpose
  - if the problem has been presented, but there has not yet been any solution given
- Once the action is stopped, discuss the role play to date:
  - what happened?
  - how did the person respond to the problem?
  - how effective was his/her response?
  - how could she/he have responded more effectively?
- Now return to the role play situation, asking volunteers to act out alternative responses to the situation.
- Summarize the various options on the flip chart adding to the first questions, the ones listed to the right.
- Analyze the pros and cons of each solution.

This is a very rich way to get workers to use each other as resources in problem-solving and to explore the variety of options that are available to them in problematic situations.

How can the problem be solved?

Alternative solutions	*For each solution, what should the person say . . .?*

Analyze the language used in the role play

We perform certain functions in interactions by using well-known formula phrases. In role plays students should be encouraged to recognize and use these phrases so that the communication in the workplace can move along smoothly. Here are some examples.

Opening a conversation/getting attention: "Could I speak to you for a minute?"

Closing a conversation: "Thanks for your help."

Taking turns: "I'd just like to say . . ."
"You're right."

Attending: "Yes, I see."
"I understand."

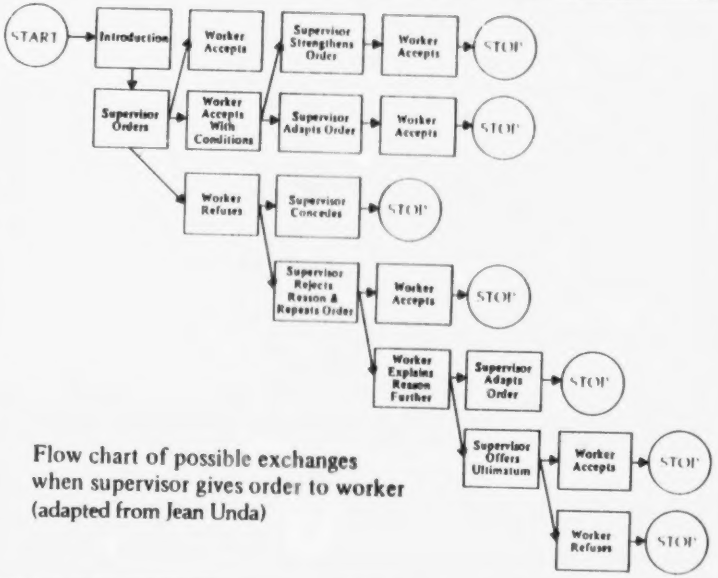
There are nonverbal cues that often accompany these phrases. Watching body language in role plays is very important to ensure that the nonverbal gestures are saying the same thing as the spoken language.

In role plays, students have the opportunity to confront the unpredictable, unlike in prepared dialogues, where the interaction, procedures, and conclusions are determined ahead of time. Role plays force students to deal with the unexpected and in that way to develop strategies for overcoming communications breakdowns. Although some interactions may be more predictable and formalized than others (buying a bus ticket), dealing with communications difficulties on the shop floor is highly problematic. In the box below is an example of an unpredictable communications situation adapted from Jean Unda. For further reading see *Communicative Competence and Flow Charts*, Mohan and Katz.

Students will always be facing communications problems and will have to learn different ways to maintain a conversation and to have some control over its direction. Here are some examples:

Listening: Asking for repetition (What time did you say?)
Asking for clarification ("I didn't follow that", "Could you explain that again?")
Checking understanding ("Did you say two or 12?")

Speaking: Using another word that is close to what is meant.
Stalling for time to think ("Hmmmm." "Let me see").
Asking explicitedly for help ("What is this?")


START
Introduction
Supervisor Orders
Worker Accepts
Worker Accepts With Conditions
Worker Refuses
Supervisor Strengthens Order
Supervisor Adapts Order
Supervisor Concedes
Supervisor Rejects Reason & Repeats Order
Worker Accepts
Worker Explains Reason Further
Supervisor Adapts Order
Supervisor Offers Ultimatum
Worker Refuses
STOP

Flow chart of possible exchanges when supervisor gives order to worker (adapted from Jean Unda)

Assessing, Reflecting, Evaluating

Taking the last 15 minutes of every class (or every other class) to review what the learners learned will help both you and them. It helps you to see what needs to be reviewed and/or reinforced. It helps the learners to see what they have learned and what they want and need to learn.

Adapt the following lesson ideas:

Suggestion One

-Write on the board, "What did you learn?"
-Discuss as a class and record the comments on the board.
-Draw comments other than the concrete technical or English specifics by having the learners connect what they have learned in class to their lives in a larger context.

Suggestion Two

(This requires more time. It also helps to demythify the learning experience.)

-In small groups, have the students list everything they did in class. (List the steps--as specific as teacher handed out worksheet, in small groups, we worked on part of the worksheet and then presented our part to the rest of the class, etc.)

-Small groups report back to the whole class. Group one lists all the steps they remember; group two fills in what's missing and corrects the order of events if needed, and so on until all the groups have reported and the lesson is correct on the board.

-Have the students then discuss what they learned and they learned it. This may take some prodding.

-Have the learners write in a journal (which they write in periodically if this is worked on at regular intervals) about what they have discussed. It can focus on What they learned, How they learned it, What types of activities help them to learn better, etc.

Reviewing and Reinforcing

Since the information in the technical part of the class is often (one thing builds on another), the more review and reinforcement of the material which adds in a different aspect will work on helping the learners to retain the material more effectively. There are many ways to do this; the most enjoyable are games. Games help learners to let down inhibitions and often they are so absorbed in the task that the content flows more freely.

Some word games include:

1. Twenty Questions: The object to be guessed is an item of clothing, a sewing machine part, a sewing tool, a step in a process of an operation in the subject area, etc.

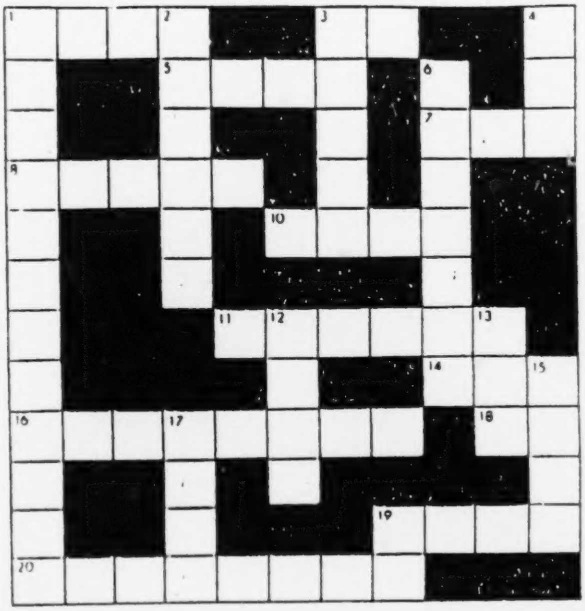
   For learners who are not familiar with the game, it may useful to brainstorm the kinds of questions to ask or to have one of the teachers be "it" first.

   Whoever is "it" leaves the room, and the rest of the class thinks of the thing to be guessed. The student is called back, and asks each of the other student's questions.

2. Simon Says - to learn parts of the body. Can be applied to a board game situation with parts and directions - i.e. put the tension in the lower lefthand corner, etc.

3. Crossword Puzzle - with a technical theme. See attached puzzle forms, one with clues, the other blank. Review answers by having learners say them aloud. The teacher or a more advanced learner writes the answers on the board.

Crossword Puzzle


1
2
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20

ACROSS

1. An accessory worn around the waist.

. Abbreviation for advertisement.

5. The word for ½.

7. A female chicken.

8. A place to sleep when you are travelling.

10. *A formal dance for students* in high school or junior high.

. Large, square pieces of cloth, worn around the shoulders (plural).

. Present tense of ate.

16. This protects you from the rain.

18. Two, too, ____.

19. Something that is not new.

20. Something with two blades that is used to cut paper or fabric.

DOWN

1. Garments that are worn for swimming (two words).

2. This is used with a needle in sewing.

3. The opposite of before.

4. _____ cushion.

6. A safety device to protect the finger when sewing.

12. To assist or give aid.

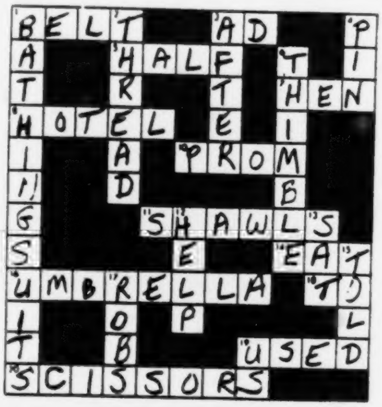
13. The past tense of sit.

15. The past tense of tell.

17. This is what a thief does.

19. The abbreviation for United States.

Crossword Puzzle - WITH ANSWERS


BELT
AD
P
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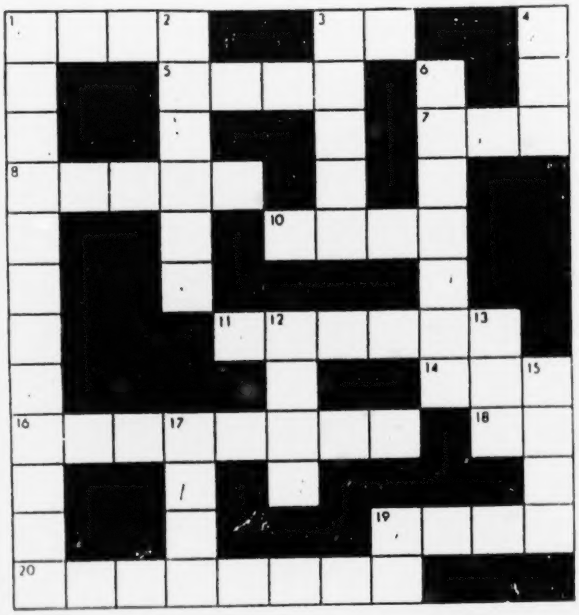
UMBRELLA
TO
USED
SCISSORS

EXERCISE 3 **Community Crossword Puzzle**


1
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11
12
13
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16
17
18
19
20

ACROSS

DOWN

RESOURCE LIST

Books listed here are referred throughout this manual. Those titles with asterisks are not referred to in this manual but are also excellent resources for lesson ideas.

About Our Jobs by Joseph Ceasar, Lossie Conyers, Mildred Cross and Abdul Wadood Muhammad, LaSalle Adult Learning Project, Philadelphia, PA; 1987.

A Conversation Book I: English in Everyday Life, 2nd Ed., by Tina Karver and Sandra Fotinos, Prentice-Hall Regents, .

A Curriculum in Employment: Women and the World of Work developed Azi Ellowich, Lutheran Settlement House Women's Program, Philadelphia, PA; 1983.

English At Work: A Tool Kit For Teachers, Deborah Barndt, Project Coordinator, English Core Foundation, Toronto, Canada; 1983.

English in the Garment Shop by Lorrie Verplaetse for the Arnold Dubin Labor Education Center and ACTWU/ILGWU, MA; no date.

*ESL for Action: Problem Posing at Work by Elsa Auerbach and Nina Wallerstien, Addison Wesley, Boston, MA; 1987

Language and Culture in Conflict: Problem Posing in the ESL Classroom by Nina Wallerstien, Addison Wesley, Boston, MA; 1983.

Lexicarry: An Illustrated Vocabu-Reader by Patrick Moran, Pro Lingua Associates, Brattleboro, VT; 1984.

Our Working Lives: Approaches and Resources for Curriculum Development compiled and written by Sandy Weinbaum and Sharon Peters for CUNY, NYC, 1989.

Out of the Sweatshop: The Struggle for Industrial Democracy edited by Leon Stien, Quadrangle, The New York Times Book Co., NY, NY; 1977.

Picking Up the Pieces as produced by the Highlander Research and Education Center; 1986.

Workplays: You and Your Rights on the Job by Lenore Balliro, Labor Education Center, Southeastern Massachusetts University, MA; 1988.

THE GARMENT INDUSTRY

-An outline of the industry via:

  -The History of a Blouse

and

  -a list of different types of jobs

-A description of principal crafts in the production of women's wear

-"A Brief History of the International Ladies' Garment Workers' Union (ILGWU)

THE APPAREL INDUSTRY

I. MANUFACTURING

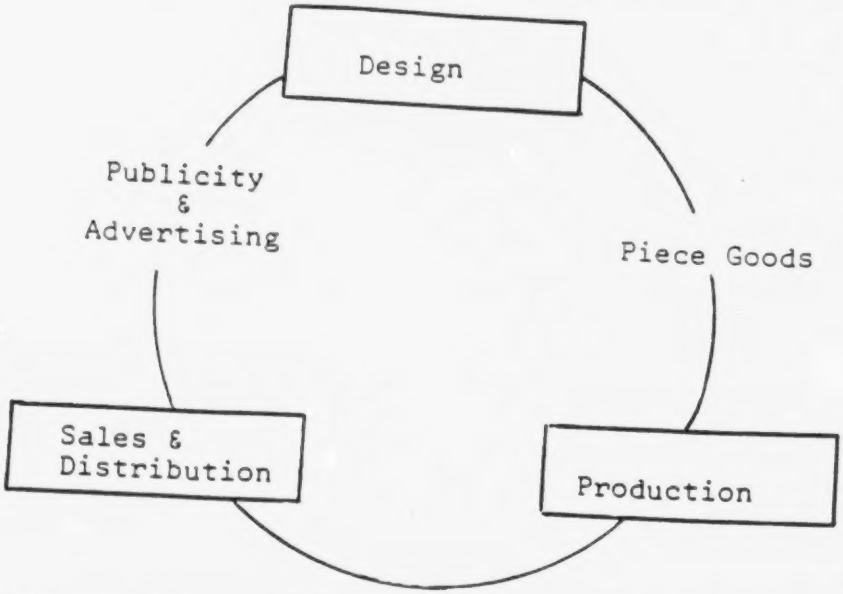
A. GENERAL GARMENT CATEGORIES

1. Dresses: casual, classics, shirtwaist, cocktail, dinner
2. a. Sportswear: slacks, shorts, skirts, blouses, jackets
   b. Active sportswear: bathing suits, ski, golf, riding
3. Coats and Suits
4. Intimate Apparel: loungewear, lingerie, foundations, housecoats, sleepwear
5. Rainwear
6. Knitwear and Sweaters
7. Aprons, Smocks and Housedresses
8. Men's Clothing
9. Children's Clothing
10. Theatrical
11. Bridal

B. SIZE CATEGORIES (for details refer to sheet on figure types)

1. Children's Wear (Infant and Toddler)
2. Girl's, Teens
3. Boy's, Young Men
4. Junior
5. Miss
6. Half Sizes
7. Women
8. Junior Petite
9. Women's Stout
10. Tall
11. Maternity
12. Men's Wear

RELATIONSHIPS OF THE MAJOR DIVISIONS AND OTHER LESSER FUNCTIONS


Design
Piece Goods
Production
Sales &
Distribution
Publicity
&
Advertising

C. ANALYSIS OF THE "CREATION AND PRODUCTION OF A GARMENT"

1. Design

    a. Designer (Stylist)
    b. Assistant Designer
    c. Sketcher
    d. Samplehands
    e. Finisher
    f. Model

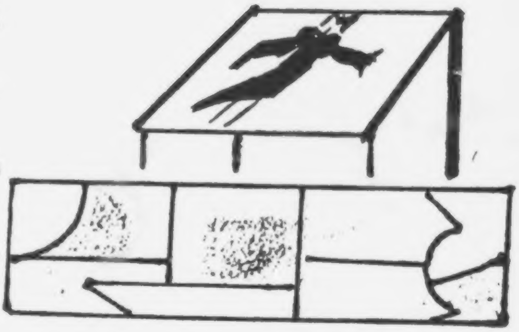
2. Production

    a. Piece goods Buyer
    b. Production Manager
    c. Patternmaker
    d. Draper
    e. Duplicate Maker
    f. Grader
    g. Marker
    h. Cutter
    i. Factory (Shop)
        Foreman (lady)
        Assorter
        Operators & Special
          Machine Operations
        Drapers
        Dressers
        Finisher
        Examiner
        Cleaner
        Floor Girl

3. Sales and Distribution
    a. Sales
        Head Salesman
        Showroom Salesman
        Road Salesman
    b. Distribution (Shipping Department)
        Clerks
        Order Picker
        Checker
        Packers

INT. LADIES GARMENT WORKERS UNION
UNION MADE
ILGWU
AFL-CIO

PRINCIPAL CRAFTS IN THE PRODUCTION OF WOMEN'S WEAR



The following is a brief description of the various crafts in the women's apparel industry:

DESIGNERS create the styles. They usually specialize in one branch of the industry, i.e., designing coats or designing dresses. In their work they are assisted by:

SAMPLEMAKERS who make up the model or trial garments; and by the

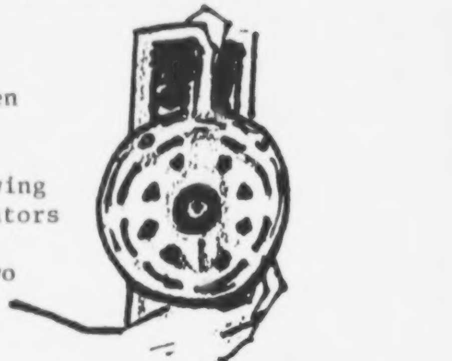
MODELS who display the new creations to buyers As soon as the sample is adopted it goes to a

PATTERNMAKER who studies the garment and prepares a set of paper patterns for all the parts. From these originals

GRADERS produce patterns in a variety of sizes by proportionately increasing and reducing the dimensions of the original. The patterns then are dispatched to the cutting department where

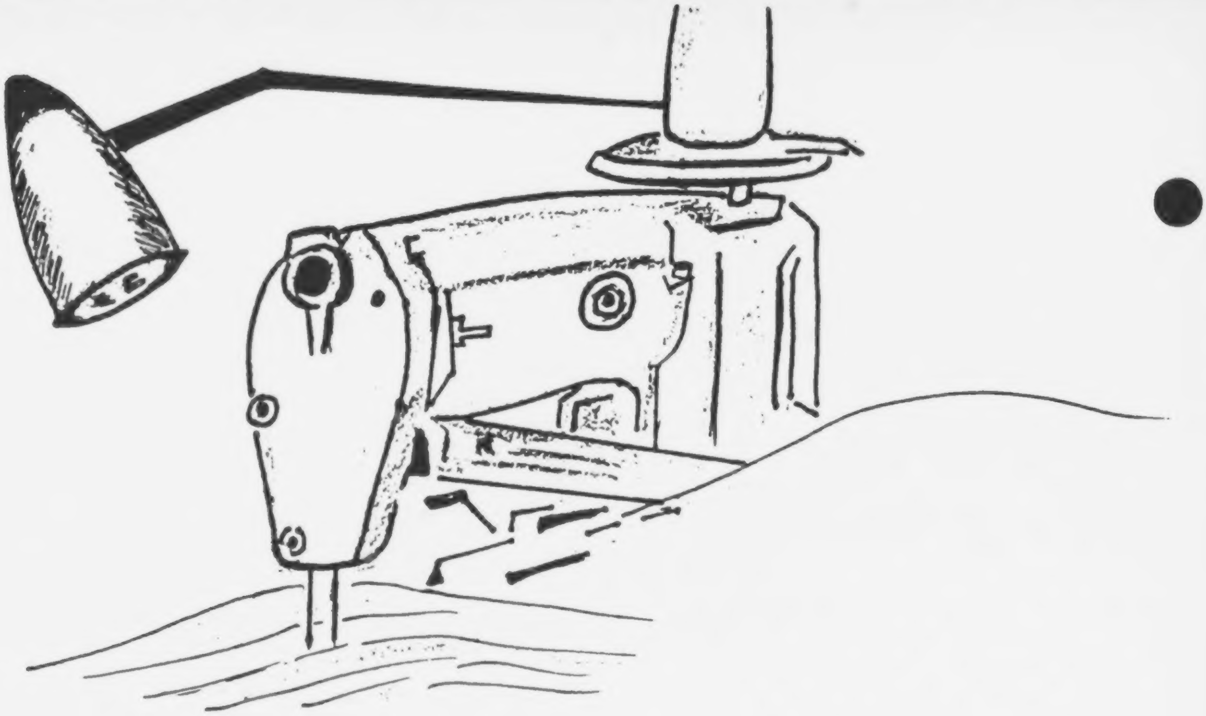
MARKERS lay out the pattern on cloth and mark it out with chalk.

CUTTERS then cut the pattern out either with shears, hand-knife or a machine. The number of layers of cloth cut at one time depends on the weight and quality of fabrics used. As many as 300 "lays" may be cut at one time in the production of cheap cotton garments. One cutting is completed.



ASSORTERS assemble the cut cloth into boundles, either by individual garments or in lots. The bundles are then given to the

OPERATORS who sew the garments together. They use the sewing machine with its many adaptations for special work. Operators as a rule make the entire garments except on the cheapest grade where "section work" may be found. Occasionally, two operators may work as partners, each doing a different part of the garment.

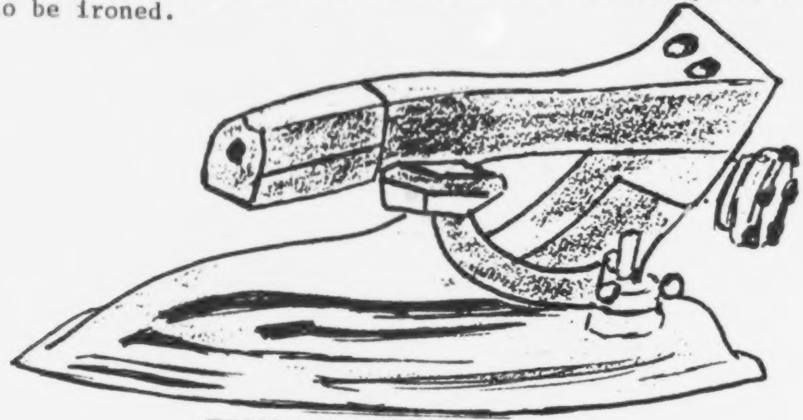


DRAPERS may be called upon in some shops to prepare the garment for the final operations. Garments are hung on a dummy and drapers make all the necessary adjustments by fastening the various parts of the garment with pins. However, not every shop employs drapers. The garments then go to the

FINISHERS who do most of the sewing that has to be done by hand. They sew on hooks and eyes, buttons, and belts, baste and do other hand sewing. Some of their work is also done with the assistance of special machines. Once their work is completed, the garments go to

CLEANERS whose task it is to remove loose threads and at times to sponge and remove spots from the finished garment.

PRESSERS get the garment next. Ironing is done either by hand or with pressing machines. In the heavier lines of work, pressing has to be done as the work progresses, as the seams and the various parts of the garments have to be ironed.



EDUCATION DEPARTMENT
•
International Ladies' Garment Workers Union
1710 Broadway,
New York, N.Y. 10019

Working Hands: The History of a Blouse

For Intermediate to Advanced Levels
-can be adapted to beginning level

-Have the class brainstorm the steps of how an industrial blouse is made. List them on the board (either the teacher or a learner can do this) until no one can think of any other steps.

-Hand out the xerox, "Working hands..." Have individual learners take turns reading the steps aloud. As the other learners are listening, have them understand the words they don't understand. Discuss vocabulary.

-Now compare what is on the board with what the xerox has listed. Are there any steps that were not listed? Which ones? Are there any specific steps they want to add?

-Continue the discussion by asking the learners to locate which step they find their job. What other steps would they like to know? Why?

-If appropriate, have the class design a blouse or garment they'd like to market. How would they do all of the steps, i.e. what materials, what design, what color or pattern, where would they sell it, how advertise it, etc.

-It's also interesting to add a cross-cultural comparison, as the trade is organized differently in different countries for different reasons. (Many students from Latin America want to learn "tailoring" or making the whole garment from a customers idea of a design.)

ACTIVITY THREE

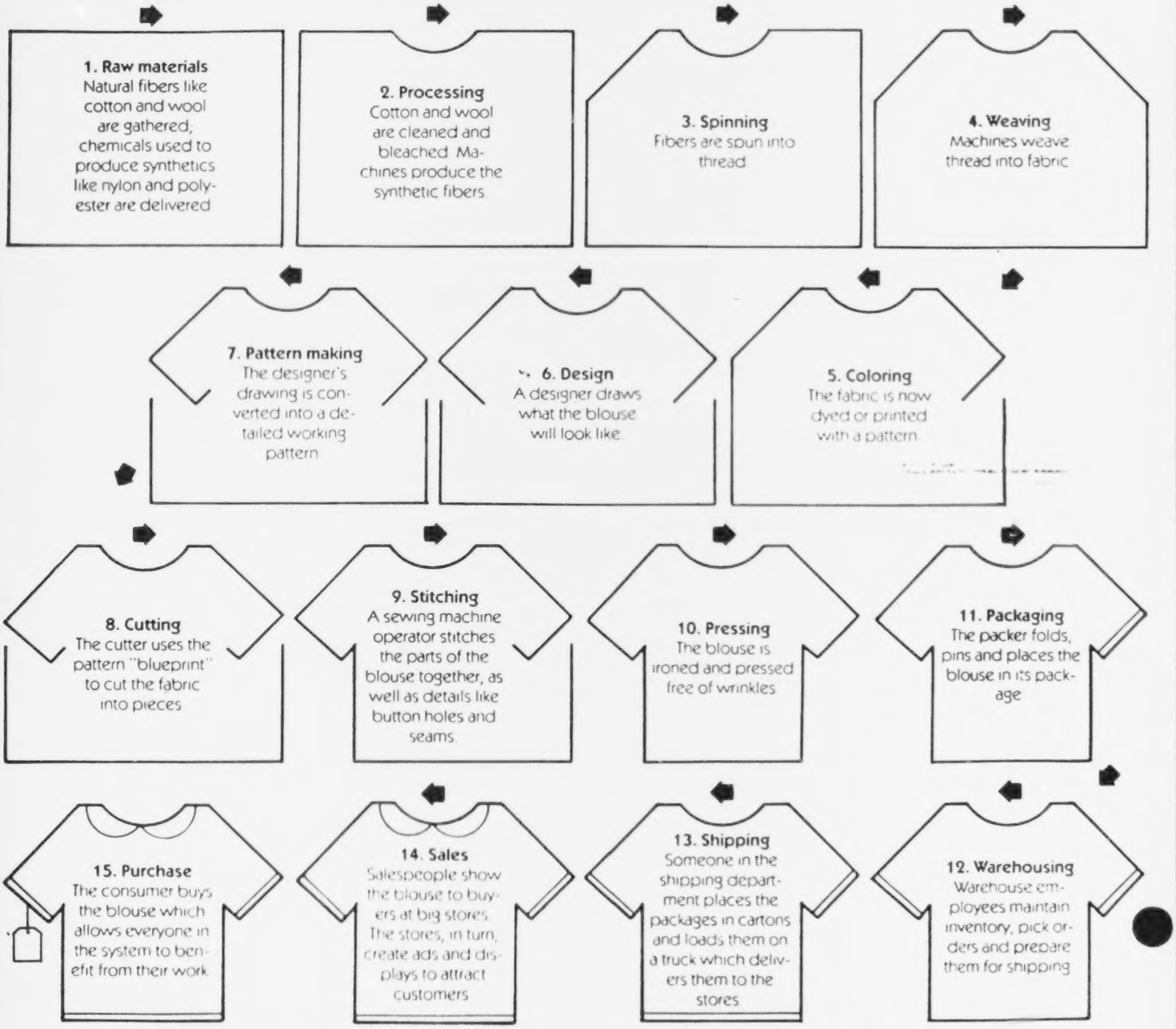
3.

WORKING HANDS: THE HISTORY OF A BLOUSE

In the days before the Industrial Revolution, a single craftsperson would carve a table, forge a sword, make a shoe or weave a dress. This took a long time and made the products expensive.

Modern mass production is based upon *division of labor*, in which a complicated process is broken down into many parts. Each part is completed by a different person using special tools and machines. This kind of production makes it faster and easier to create a product — and much cheaper.

Every industry uses many working hands and minds organized into a system of production. Here is a simplified diagram that shows the system used to make articles of clothing, such as a blouse or shirt. Follow the sequence of steps as the process "flows" from hand to hand.



1. Raw materials Natural fibers like cotton and wool are gathered; chemicals used to produce synthetics like nylon and polyester are delivered.

2. Processing Cotton and wool are cleaned and bleached. Machines produce the synthetic fibers.

3. Spinning Fibers are spun into thread.

4. Weaving Machines weave thread into fabric.

5. Coloring The fabric is now dyed or printed with a pattern.

6. Design A designer draws what the blouse will look like.

7. Pattern making The designer's drawing is converted into a detailed working pattern.

8. Cutting The cutter uses the pattern "blueprint" to cut the fabric into pieces.

9. Stitching A sewing machine operator stitches the parts of the blouse together, as well as details like button holes and seams.

10. Pressing The blouse is ironed and pressed free of wrinkles.

11. Packaging The packer folds, pins and places the blouse in its package.

12. Warehousing Warehouse employees maintain inventory, pick orders and prepare them for shipping.

13. Shipping Someone in the shipping department places the packages in cartons and loads them on a truck which delivers them to the stores.

14. Sales Salespeople show the blouse to buyers at big stores. The stores, in turn, create ads and displays to attract customers.

15. Purchase The consumer buys the blouse which allows everyone in the system to benefit from their work.

Created for the ILGWU by Lifetime Learning Systems, Inc.

8

20 c. 1984 Lifetime Learning Systems, Inc.

The History of a Blouse: Question Sheet

1. How many steps does it take to make a blouse? ________

2. What is the step just before pattern making? ________

3. What is the step just after cutting? ________

4. What is the final step? ________

5. In which step is the blouse ironed? ________

6. In which step is the fabric dyed? ________

7. Do you do any of the steps in your work? ________
   Which step (or steps) do you do? ________

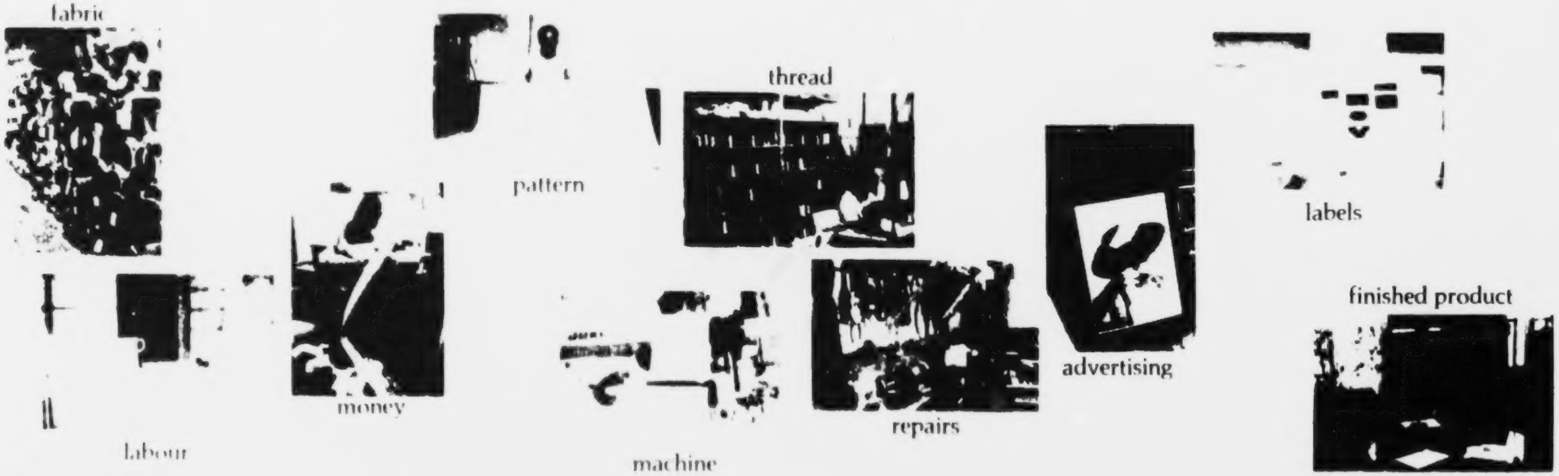
English At Work, p. 117

Examine the materials of production

Workers can also examine the raw materials, products, and consumers of what they produce.

One class in a garment factory gathered photos that represented the raw materials and the finished products and displayed them in the sequence shown below.

Ask learners to add the pictures (names, drawings) of the raw materials, placing them beside the country where they come from. They can do the same with the finished products, matching them to the countries where they are sold. To turn the map into a collage, try using actual pieces of raw materials and ads from newspapers or catalogues to represent the finished products.



By investigating these areas, students can get a global perspective of the production process and locate their roles in the development of the product.

If you have photos from your own workplace, ask workers to sequence the pictures of raw materials and products as modelled above.

Or they can work with the world map that was developed in Unit I. The map already has the pictures or names of the workers matched with their countries of origin. (Not applicable here - try having them make maps of their workplace as on p. + relating these areas above to their Factory.

Discussion might include these questions:

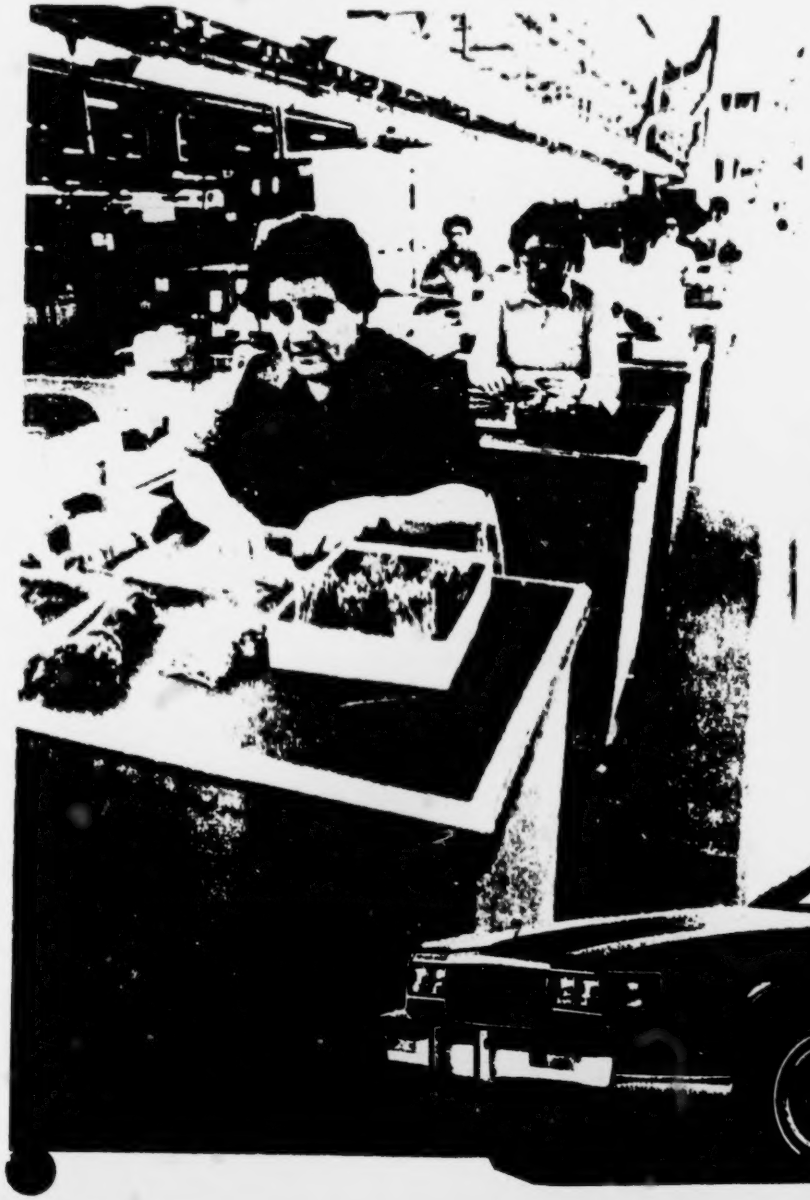
Do any of the workers come from the same countries that the raw materials come from?

Does Canada have to import the raw materials? Why?

How would the wages compare between workers in the supplying country and workers here?

Are these products for export or domestic use?

Connect the producer to the product



Explore with workers in the class what they know about and how they feel about the product they are involved in producing.

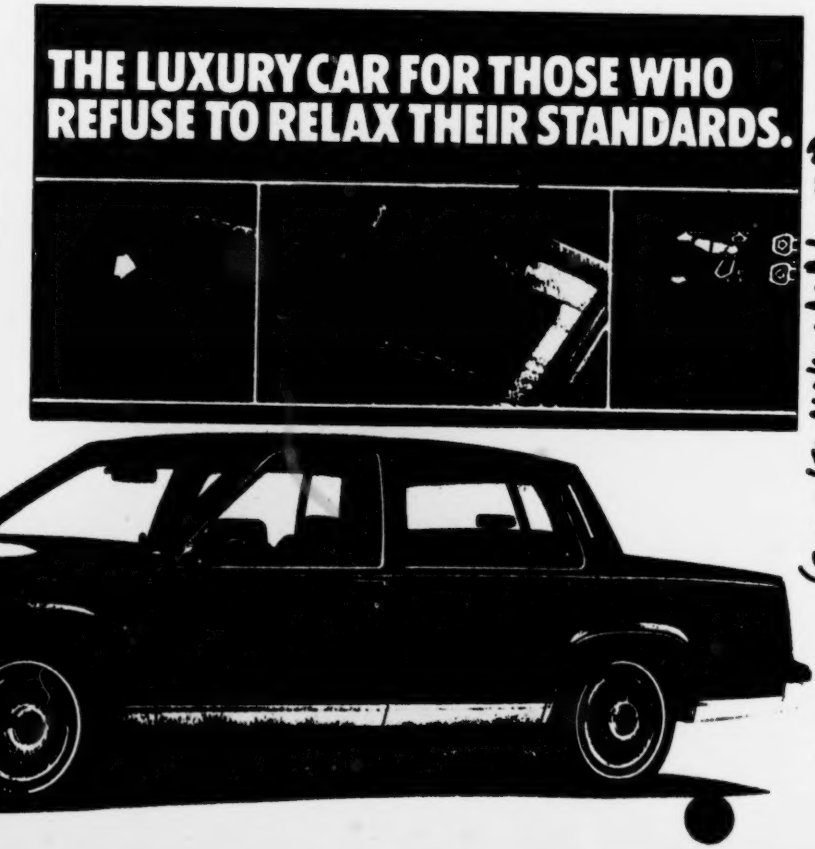
In an assembly line industry, the juxtaposition of this photo of a worker with an ad of the automobile which her work helps produce can stimulate a discussion around these questions:

Can/do you buy the product you make?

Do you like it? Why? Why not?

Are you proud of it?

Do you feel like you've had a part in making it?


THE LUXURY CAR FOR THOSE WHO REFUSE TO RELAX THEIR STANDARDS.

English At Work, p.119

(See also Making An Ad, p.77-9)

SEWING

- -The Sewing Machine:
    - -Parts and Tools
    - -Operations/Situations
- -Body Parts and Clothes
- -Fabrics
    - -Types, Patterns

Sewing Machine

There are any number of activities that you can utilize when working with a sewing machine or a diagram of it at any level.

Many teachers work on teaching the names of the parts of the machines. (There are 2 diagrams which follow.) Some suggestions for working with these are:

-On a copy of the diagram, white out the names of the parts and have the learner's work in small groups to fill in the names. Come back together as a whole group and compare the findings.

-Have the class locate and name parts on the actual machine in the classroom, either by having students read the names and other students locate the parts or by having students try to name as many parts as they can. Divide the class into two groups or pairs and work out a record keeping form until, over a period of time they all learn all the names of the machine.

-A teacher from last year developed a game with the Sewing machine called "Building a Machine with Words". What follows is an adapted version of the game:

-Preparation: A diagram of the sewing machine with names of parts whited-out. Each whited-out part should be replaced with a letter- A,B,C...

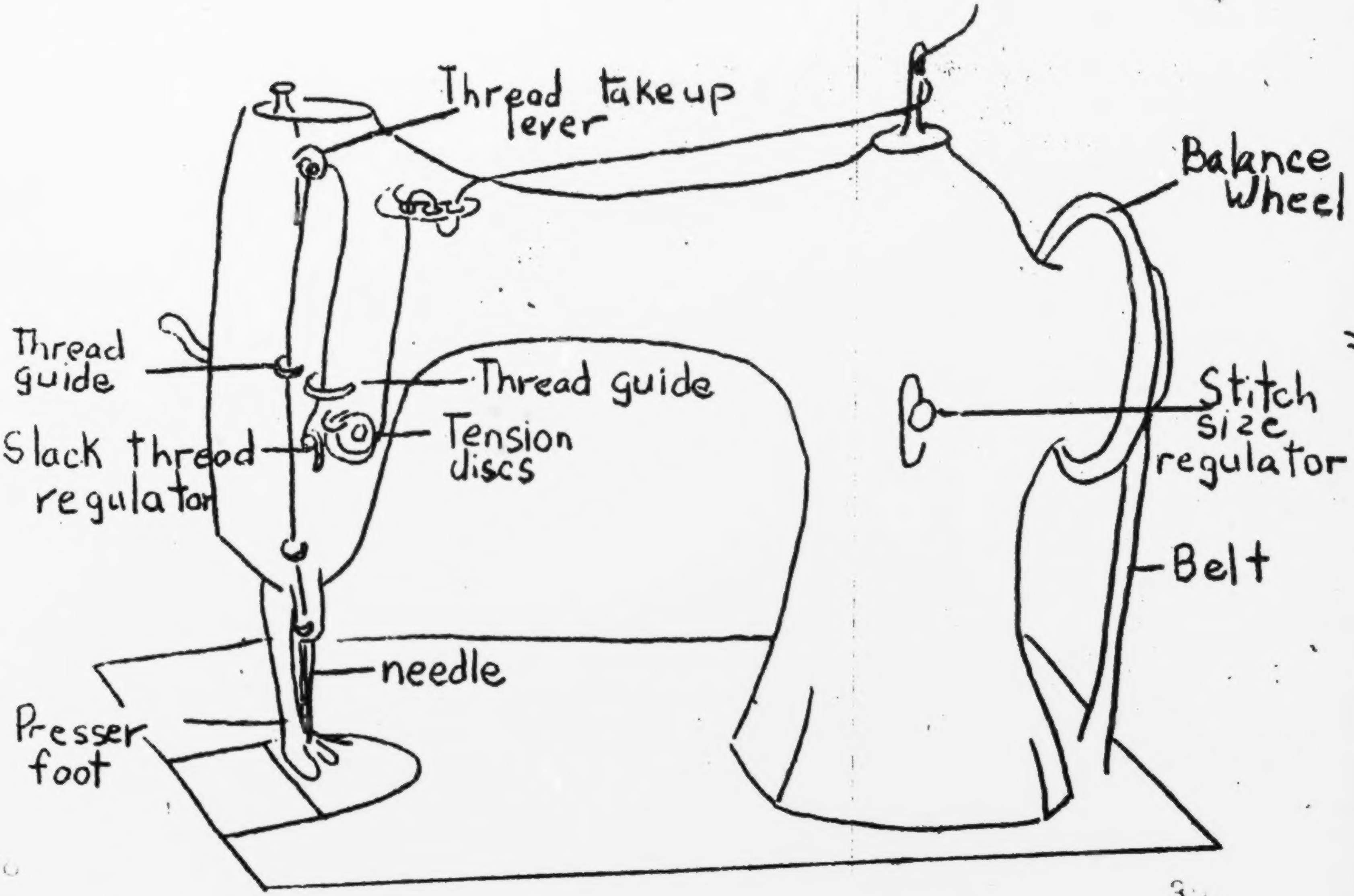
-Have students brainstorm the names of the parts of the machines, teacher records them on the board.

-Index cards are provided. Have students copy the names of the parts on the index cards, 1 per card.

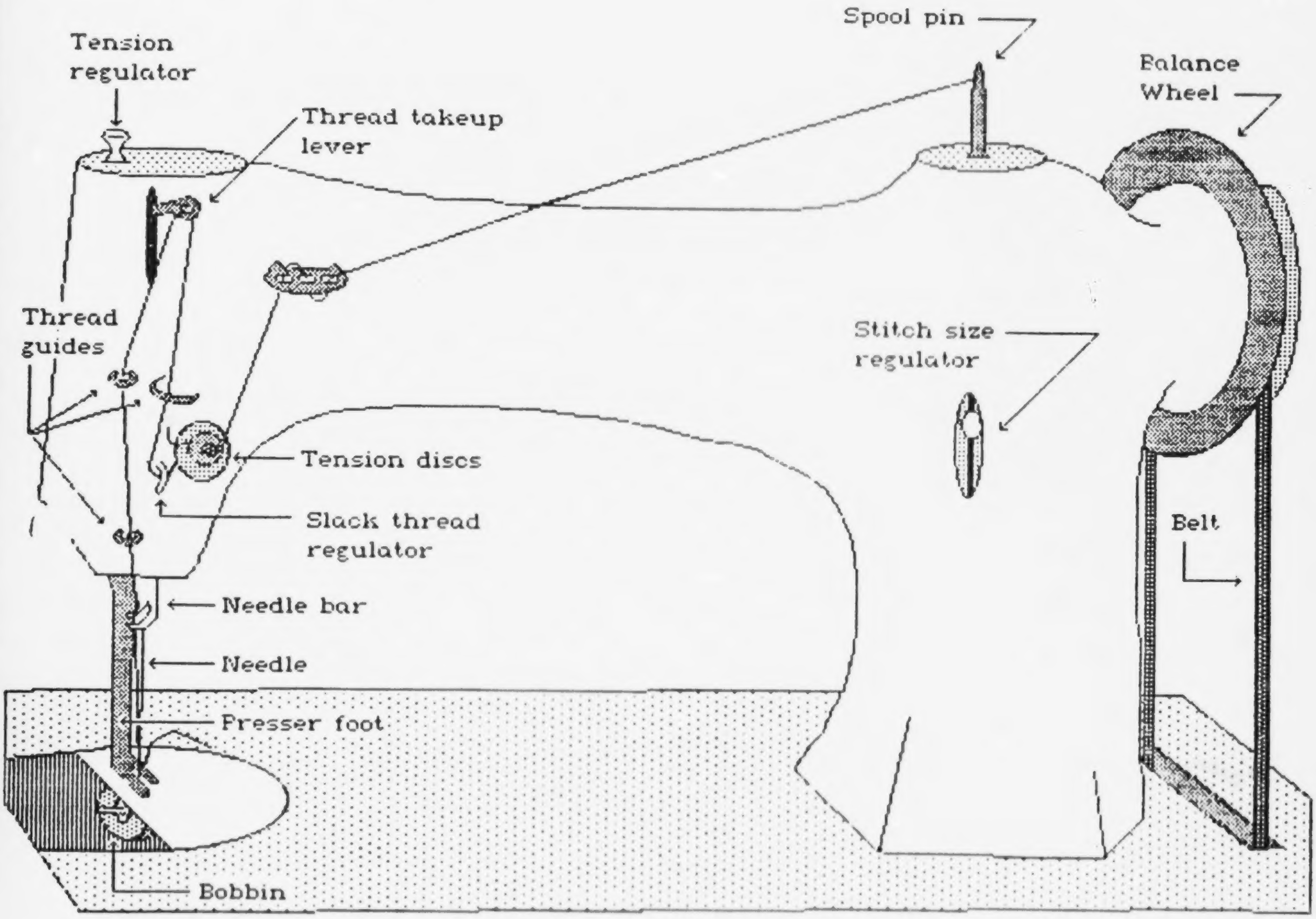
-Now the index cards are placed in a pile in the middle of a table with the diagram. The class, individually, in pairs, or small groups, takes a card and labels it with a letter (IN PENCIL). They keep the cards they have lettered until there are no more cards left. Then as a group they check the parts to see if they have labeled them correctly. If yes, the card is placed on the diagram, until the machine is "built with words."

-While building the machine, you can focus on a number of grammatical structures--negatives, i.e. Is that the needle bar? No, it isn't., demonstratives, prepositions of location, etc.

Sewing Machine Parts and Threading


Thread takeup lever
Balance Wheel
Thread guide
Thread guide
Tension discs
Slack thread regulator
Stitch size regulator
Belt
needle
Presser foot

Sewing Machine Parts and Threading


Spool pin
Tension regulator
Balance Wheel
Thread takeup lever
Thread guides
Stitch size regulator
Tension discs
Slack thread regulator
Belt
Needle bar
Needle
Presser foot
Bobbin

The *balance wheel* controls the motion of the machine.

The *belt* connects the balance wheel to the motor.

The *needle bar* holds the needle in place.

The *presser foot* holds the material and helps guide the stitches.

The *slack thread regulator* controls the looseness of the thread.

The *spool pin* guides the thread and can hold a spool of thread.

The *stitch size regulator* controls the size of the stitches.

TENTH YEAR -- FASHION DESIGN CONSTRUCTION

You are about to begin an adventure in creativity, you are going to sew, and you are going to sew well. Sewing is an art, and, as such, demands the discipline of an art. Bring to it enthusiasm, desire and imagination, and in return it will give you a satisfaction that is unique; the joy of creating something that is truly yours.

NAMES AND FUNCTIONS OF PARTS OF THE LOCKSTITCH SEWING MACHINE

1. Thread Stand: Holds the spool of thread.
2. Thread Guides: Guides the thread between the principal parts.
3. Tension: Regulates the tightness of the stitch.
4. Thread Pull-Off: Pulls thread forward with each stitch.
5. Needle: Carries the thread down into the fabric to loop up the bobbin thread thereby making a stitch. Eye of the needle must be set directly left to right in this machine. Groove in needle must be at the left side.
6. Presser Foot: Holds the fabric in place when stitching. Presser foot is used as a gauge for rows of stitching ¼" apart.
7. Feed-Dog: Moves the fabric back as you stitch.
8. Hand Lifter: Raises the presser foot. (STAYS UP).
9. Knee Lifter: Raises the presser foot with the knee when the hands are otherwise engaged. (RELEASES FOOT WHEN KNEE IS REMOVED).
10. Treadle: Metal plate close to the floor; after the power is turned on, stitching is started by pressing on the treadle with the ball of the foot. The treadle controls the speed of the machine, you must learn how far down to press. Each machine has its own rate of speed. MAKE BELIEVE THAT YOU ARE DRIVING A CAR. BE SAFE !!!

11. Balance Wheel: This turns when the machine is in operation. The balance wheel may be used to make one or two stitches without using the treadle. NEVER USE YOUR HAND TO STOP THE MACHINE BY PLACING IT ON THE BALANCE WHEEL. !!!!

12. Belt: Leather strap which connects balance wheel with the wheel of the motor. NEVER TAMPER WITH THIS !!!!

13. Switch: Located at the right side of the machine, under the table. ALWAYS TURN OFF THE SWITCH WHEN CLEANING OR ADJUSTING THE MACHINE.

14. Stitch Regulator: Knob at the right side of the front of head of machine used to change the size of the stitch. The lower the knob the larger the stitch. Always fasten the screw tightly before stitching.

15. Bobbin Winder: Used to fill a bobbin, follow teacher's demonstration carefully for complete understanding of this operation. Numbers 15, 16 and 17. !!!!

16. Bobbin: Carries the bottom thread.

17. Bobbin Case: Holds the bobbin in place.

SAFETY DEVICES OF THE SEWING MACHINE

1. Needle Guard: This device protects your fingers from the needle. Do not remove it or tamper with it in any way !!!

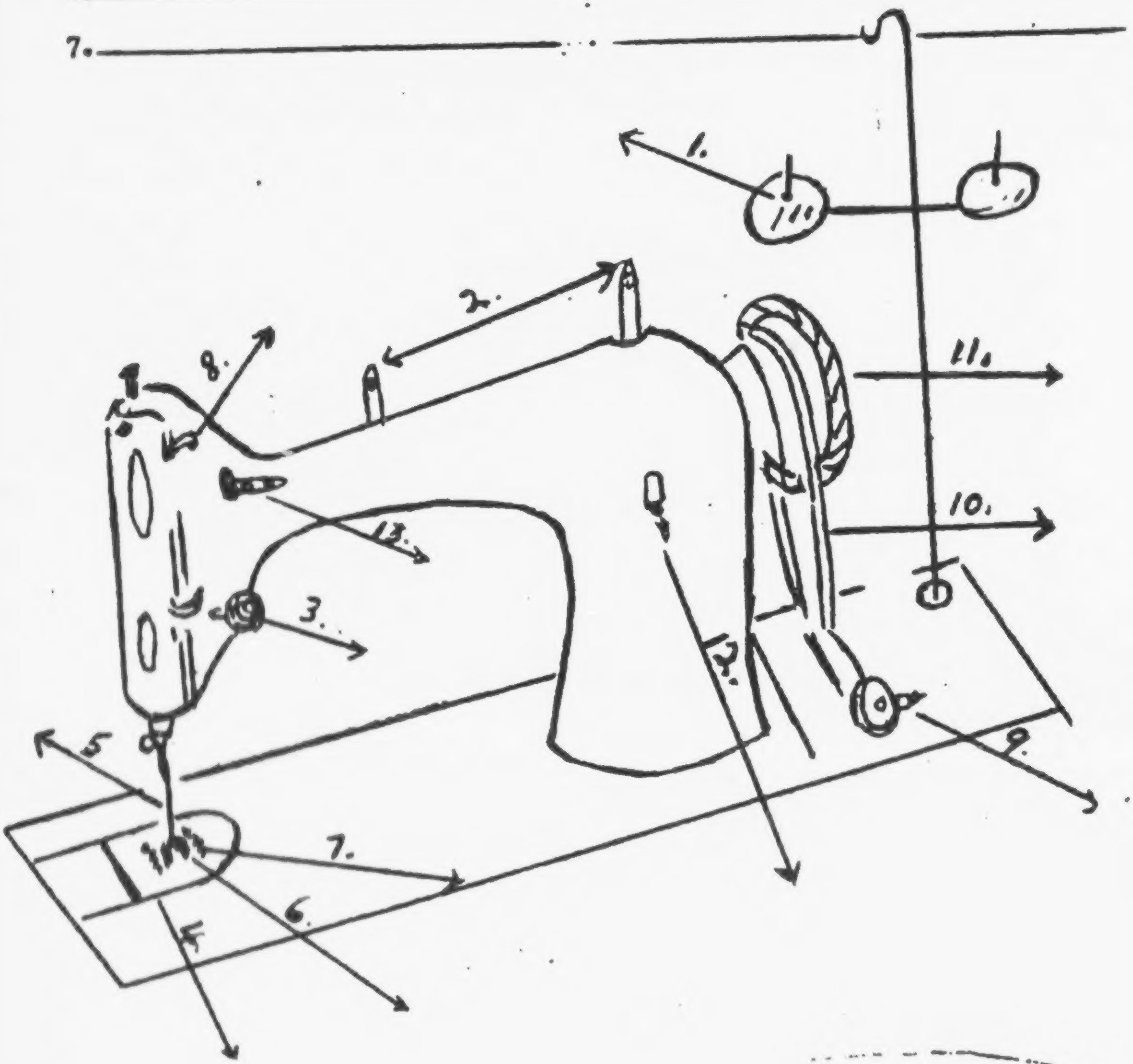
2. Upper Belt Guard: This device covers the balance wheel at side, it keeps the work at the machine to your right side.

3. Lower Belt Guard: This device covers the motor wheel and keeps your clothing safe from the motor.

NAME ______________________ PED __ TEACHER ______________

Identify and name each part of the machine as indicated by number on the sketch below:

1. ______________________
2. ______________________
3. ______________________
4. ______________________
5. ______________________
6. ______________________
7. ______________________
8. ______________________
9. ______________________
10. ______________________
11. ______________________
12. ______________________
13. ______________________


1.
2.
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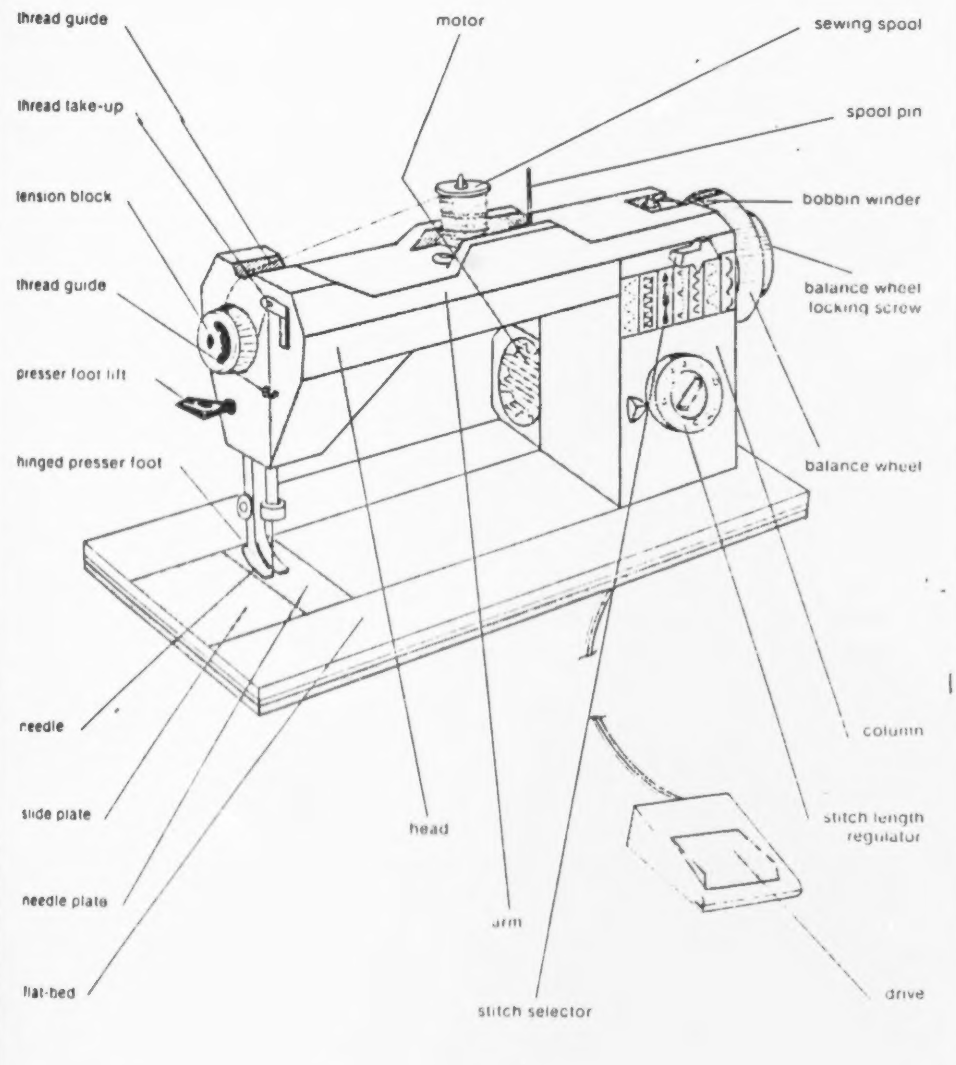
4

(Home Nature)

CREATIVE LEISURE ACTIVITIES

sewing

sewing machine


thread guide
thread take-up
tension block
thread guide
presser foot lift
hinged presser foot
needle
slide plate
needle plate
flat-bed
motor
head
arm
stitch selector
sewing spool
spool pin
bobbin winder
balance wheel locking screw
balance wheel
column
stitch length regulator
drive

NO REPRODUCTION PERMITTED

FACTS ON FILE
VISUAL DICTIONARY, P. 485

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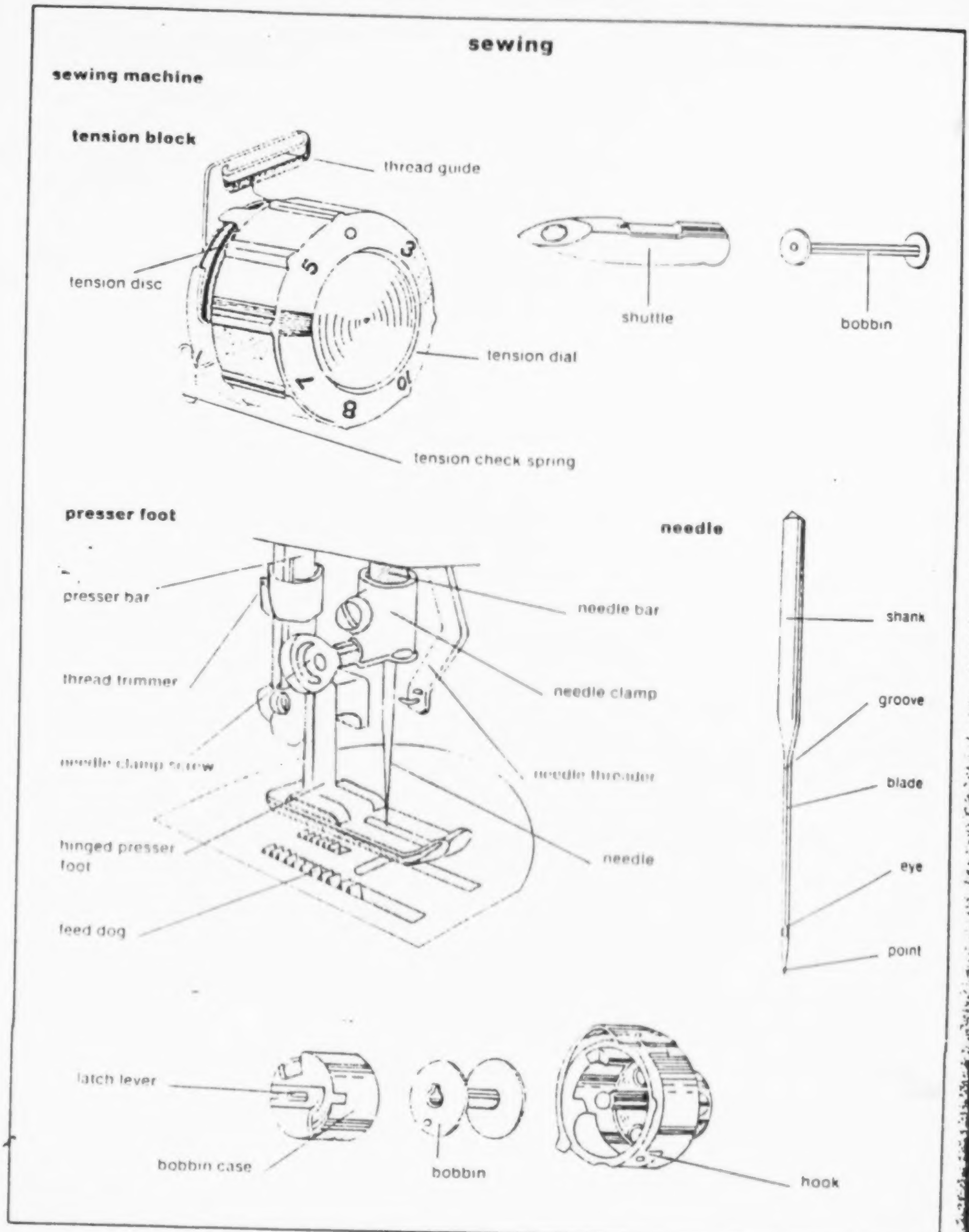

sewing
sewing machine
tension block
thread guide
tension disc
tension dial
tension check spring
shuttle
bobbin
presser foot
presser bar
thread trimmer
needle clamp screw
hinged presser foot
feed dog
needle bar
needle clamp
needle threader
needle
needle
shank
groove
blade
eye
point
latch lever
bobbin case
bobbin
hook

Facts n File
Visual Dic'y p. 486

NO REPRODUCTION PERMITTED

Operations/Situations With the Machine

Some of the operations with a sewing machine are:

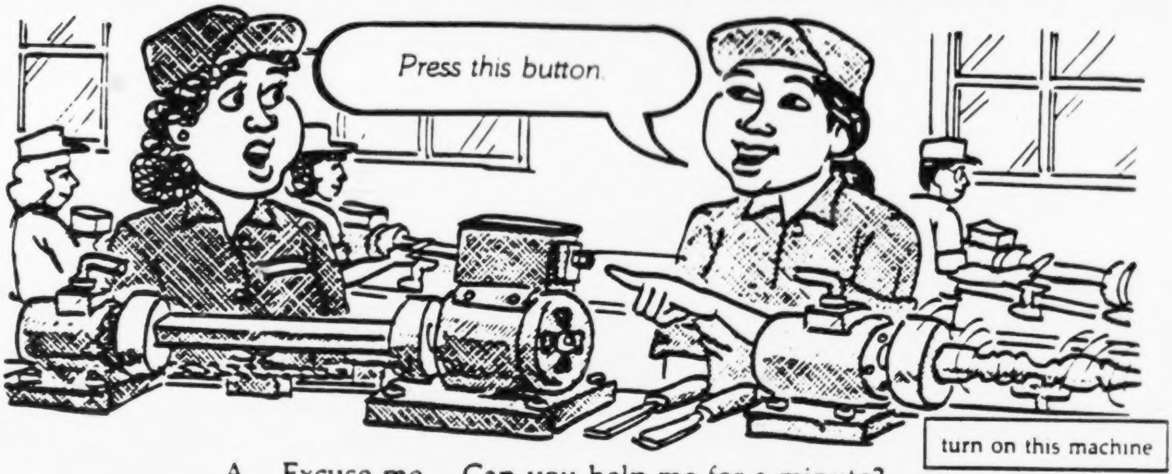
- -Threading a machine
- -Threading the bobbin
- -Adjusting a machine
    - -Regulating Stitch Size:
        - -Regulating Tension
        - -Regulating Pressure
- -Specific functions of special machines
- -Oiling the Machine

-All of these operations have a specific sequence of steps. A few examples follow; others can be learned from the technical teacher and learners. As discussed earlier in the manual, the more times the operation is repeated and reinforced, the more it becomes second nature. Below are some suggestions for working on the operational aspect.

-Once the class is familiar with the names and parts of the machines, and the operations they can do with them, i.e. thread the machine, this can also be incorporated into the English part of the class. This can be done through Total Physical Response (TPR) method, where the teacher or a learned gives a command and the learners must perform that command. Maybe you can use the operation of threading the machine to do a series of TPR type exercises.

-A problem-solving approach helps the learners to solve their problems independently and/or collaborate where necessary. Situations based on problems which arise in the class or hypothetical can be written up and teams of learners can work on solving the problem--orally. It is interesting to then have the learners compare their approaches to solving the problem. We also need to reinforce the point that there are many ways to solve the same problem and foster mutual understanding among the group.

Can You Show Me How to Turn On This Machine?


Press this button.
turn on this machine

A. Excuse me. Can you help me for a minute?

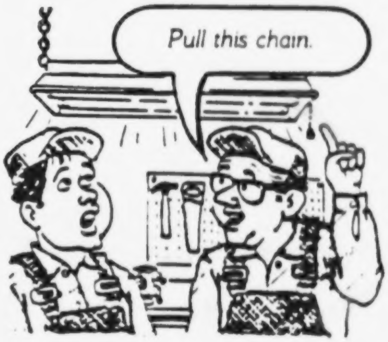
B. Sure. What is it?

A. Can you show me how to turn on this machine?

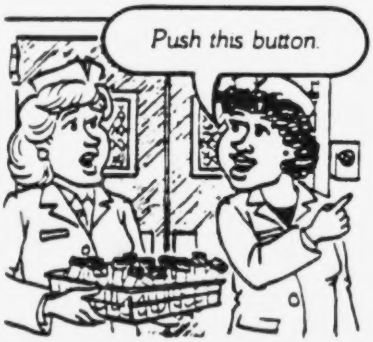
B. Yes. Press this button.

A. I see. Thanks very much.

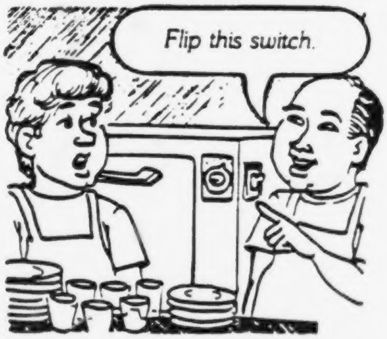
B. You're welcome.


Pull this chain.

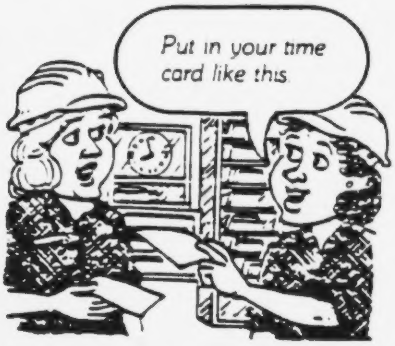
1. turn off this light


Push this button.

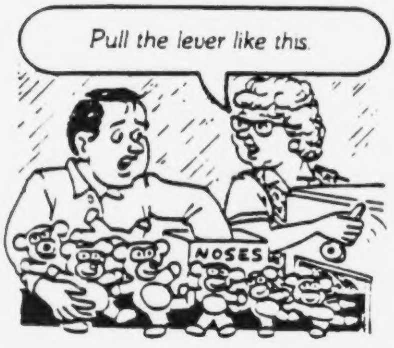
2. open this door


Flip this switch.

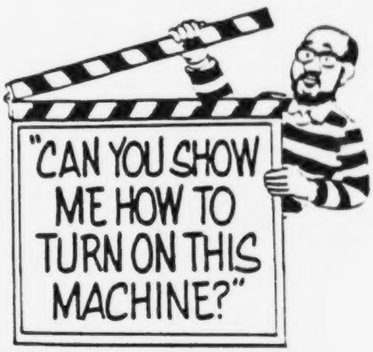
3. start this dishwasher


Put in your time card like this.

4. punch in


Pull the lever like this.
NOSES

5. stop the conveyor belt


"CAN YOU SHOW ME HOW TO TURN ON THIS MACHINE?"

Now present your own conversations.

Expressways, p.13

ADJUSTING A SEWING MACHINE

Dialogue

Supervisor:	Jenny, your machine needs to be adjusted. Your stitches are too long.
Jenny:	Okay. How many stitches per inch do you want?
Supervisor:	12 stitches per inch. And I think the tension needs to be adjusted, too. Your bobbin thread is a little too tight.
Jenny:	I think I need the mechanic to fix my machine. The top thread is always breaking.
Supervisor:	When did this start?
Jenny:	Yesterday after my needle broke.
Supervisor:	Okay. Let me call the mechanic.

Vocabulary

adjust	調整
stitch	一針
per inch	每寸
tension	張力, 緊力
bobbin	梳仔
thread	綫
tight	緊
mechanic	機修工
fix	修理
break	折斷 (過去式 - broke)
needle	針

Exercises

1. STITCHES PER INCH

80 per cent

60 miles per hour

3 days per week

2. NEEDS TO BE

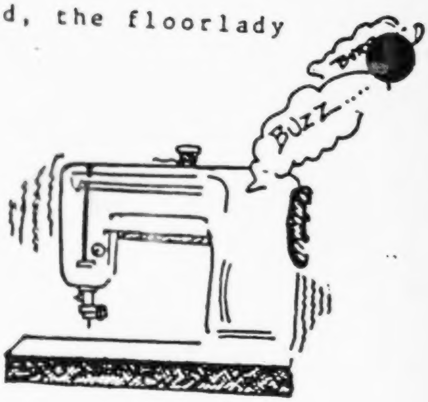
My machine needs to be fixed.

My tension needs to be adjusted.

My stitches need to be shorter.

- **WHEN A MACHINE PART BREAKS.** (If needed, the floorlady then calls the mechanic.)

WHAT DO YOU SAY?



My pressure foot is broken.
The tension is too tight.
The press is broken.
My light is out.
My machine is jamming up.
My machine is skipping stitches.
My machine is dragging.
My machine is making a funny noise.

WHAT ELSE CAN YOU SAY?

____

____

____

- **WHEN YOU NEED A NEW JOB OR NEW PARTS.**

WHAT DO YOU SAY?

I need buttons.
I need thread.
I ran out of buttons.
I ran out of thread.
No steam!
I need work.
I don't know how to do this.

WHAT ELSE CAN YOU SAY?

____

____

____

ESL in the Garment Shop
P.31

Get the students to generate the steps in their own words.
Then have them correct it w/you.
Below is a suggestion for what you can do once the steps have been generated.

The Zig Zag Machine

How do you thread the bobbin of the zig zag machine?

1. Put the bobbin in the bobbin case.
2. Put the thread through the first slit.
3. Wrap the thread around your finger.
4. Put the thread through the second slit.
5. Then put the thread through the hole and slit.

Answer:

1. How many slits are there?

2. How many holes are there?

3. Where is the bobbin?

4. Do you wrap the thread around your finger?

5. Read: third / thread
slit / slip

Threading a Needle

Materials a needle, some thread, some buttons

Key words

needle
thumb
thread
eye
knotted
knot
moisten
tie

Operation

1. Hold the needle between your thumb and first finger.
2. Hold the thread in your other hand.
3. Moisten one end of the thread with your mouth.
4. Put the thread through the eye of the needle.
5. Pull the thread through.
6. Tie a knot in one end of the thread.
7. Make the knotted end longer than the other end.

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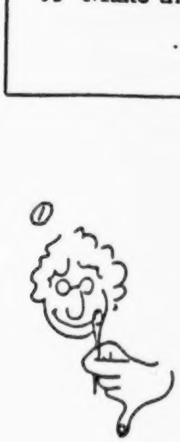

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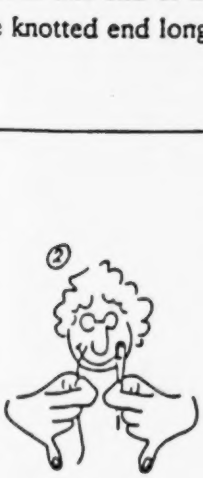

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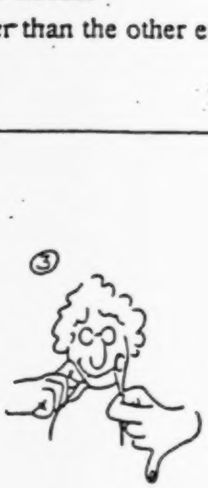

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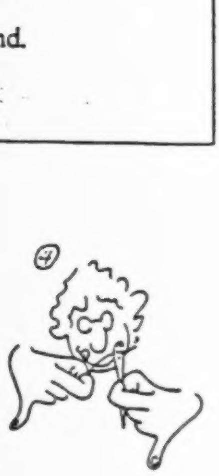


ESL Operations p. 32

Sewing Tools: Vocabulary

Roundtable activities with students' sewing kits.

I. NAMES AND PURPOSES OF TOOLS

-Students take turns holding up an item from their sewing kits (or you could use pictures of the tools distributed to the students) and asking, "What is this?" "What is it used for?"

-Teacher writes names on board and reviews difficult spellings. (scissors, gauge, etc.)

-Some items can be springboards for discussion. For example, a thimble is worn on the middle finger. What are the names of the other fingers? Do you wear it on a different finger? Any particular reason?

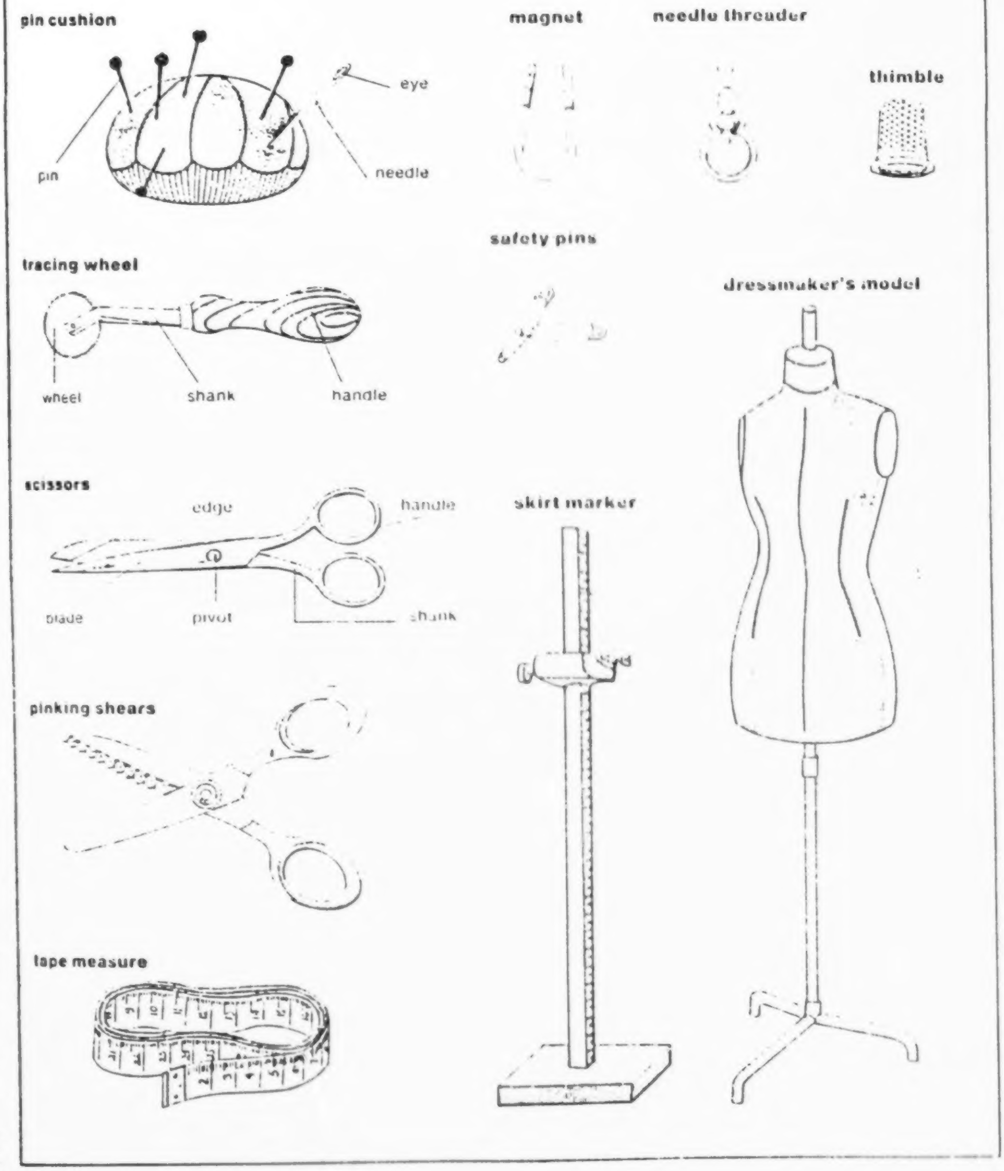
II. BORROWING - see attached worksheet

-Combines vocabulary review with verb practice.

-Ask students: "What do you do if you don't have the materials or tools that you need?" Write their suggestions on the board. Then give out the worksheet. Students can practice asking and responding.

sewing

supplies


pin cushion
eye
pin
needle
magnet
needle threader
thimble
safety pins
tracing wheel
wheel
shank
handle
dressmaker's model
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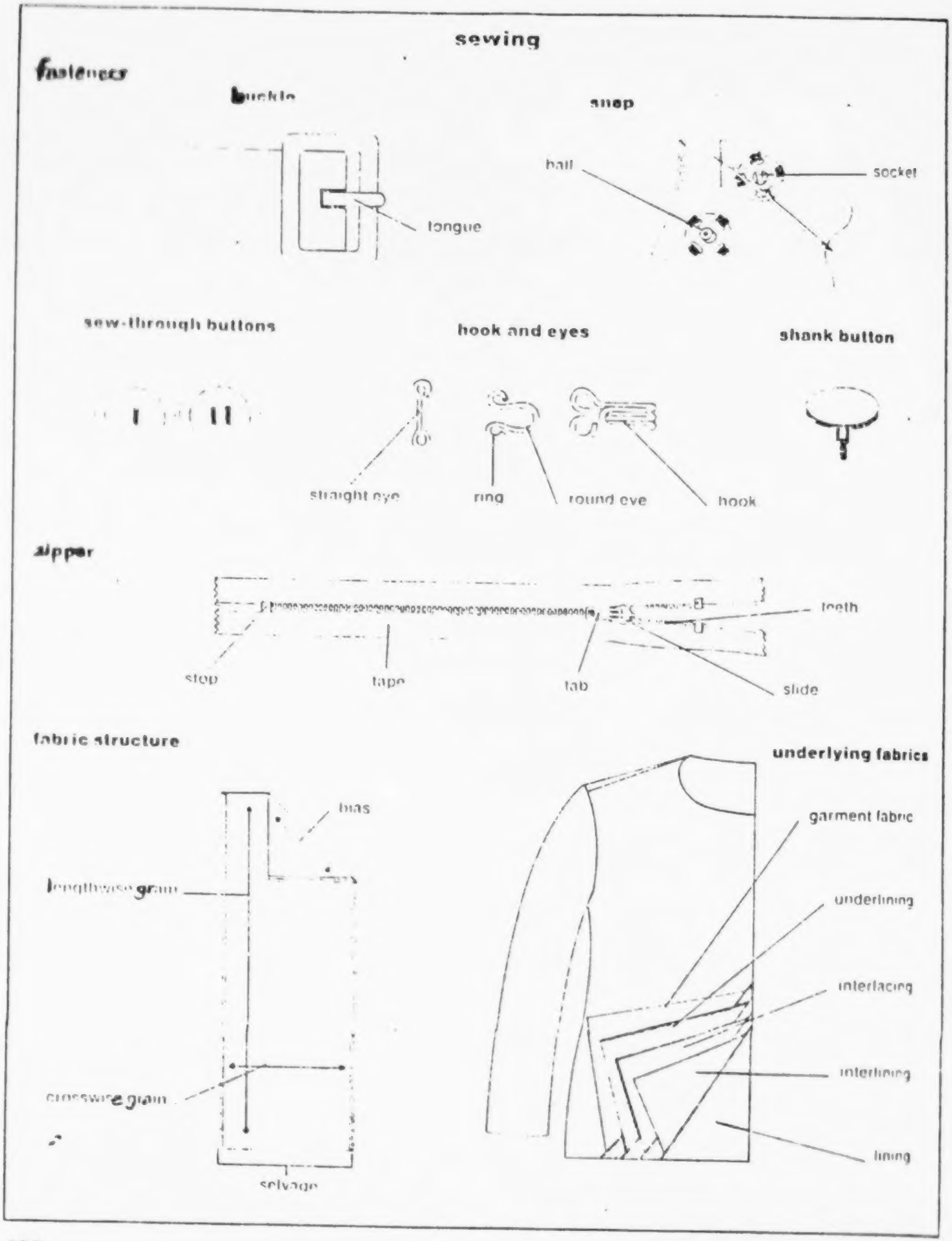
edge
handle
blade
pivot
shank
skirt marker
pinking shears
tape measure

NO REPRODUCTION PERMITTED


sewing
fasteners
buckle
tongue
snap
ball
socket
sew-through buttons
hook and eyes
shank button
straight eye
ring
round eye
hook
zipper
teeth
stop
tape
tab
slide
fabric structure
bias
lengthwise grain
crosswise grain
selvage
underlying fabrics
garment fabric
underlining
interfacing
interlining
lining

NO REPRODUCTION PERMITTED

How to borrow

If you do not have tools or material, ask for it. Say:

Can you *lend* me ____________________?

Can you *give* me ____________________?

May I *borrow* ____________________?

I *need* ____________________.

What do these words mean?

lend ____________________

give ____________________

borrow ____________________

need ____________________

These are tools you might want to borrow:

a pair of scissors
a tracing wheel
a bobbin
a gauge
a ruler
a pencil
a needle
thread
material
interfacing

ARTICLES OF CLOTHING/BODY PARTS

In order to talk about clothing, the class needs to learn some specific vocabulary. When an article of clothing is discussed in specific, different measurements are needed in relation to the body. Thus, this vocabulary is helpful. The appropriate xeroxes of articles of clothing--men's and women's and body parts follow.

Some suggestions for implementation:

I. Identification:

-Have the learners solicit the names of the pictures they already know. Get them to come up with some of the new words if possible, or provide the words for them. One idea in providing the words so that it's not a typical lecture is to list them and try to work out the meaning from the words. Learners may also recognize some words that did not come to mind immediately. This is also a good time to work on pronunciation.

II. Integrate other grammatical needs:

-Clothing and body parts provide endless possibilities for combining grammar work. Some options include:

- -singular/plural nouns
- -possessives
- -descriptive adjectives:
    - -colors
    - -shape
    - -size
    - -style
- -indefinite articles a/an
- -demonstrative nouns

III. Descriptions:

-With clothing, it is common to focus on descriptions, having the class describe what they are wearing. It's also useful to use descriptions in a specific context. For example:

-Body parts: doctor/medical emergency
-Clothes: shopping, understanding work instructions

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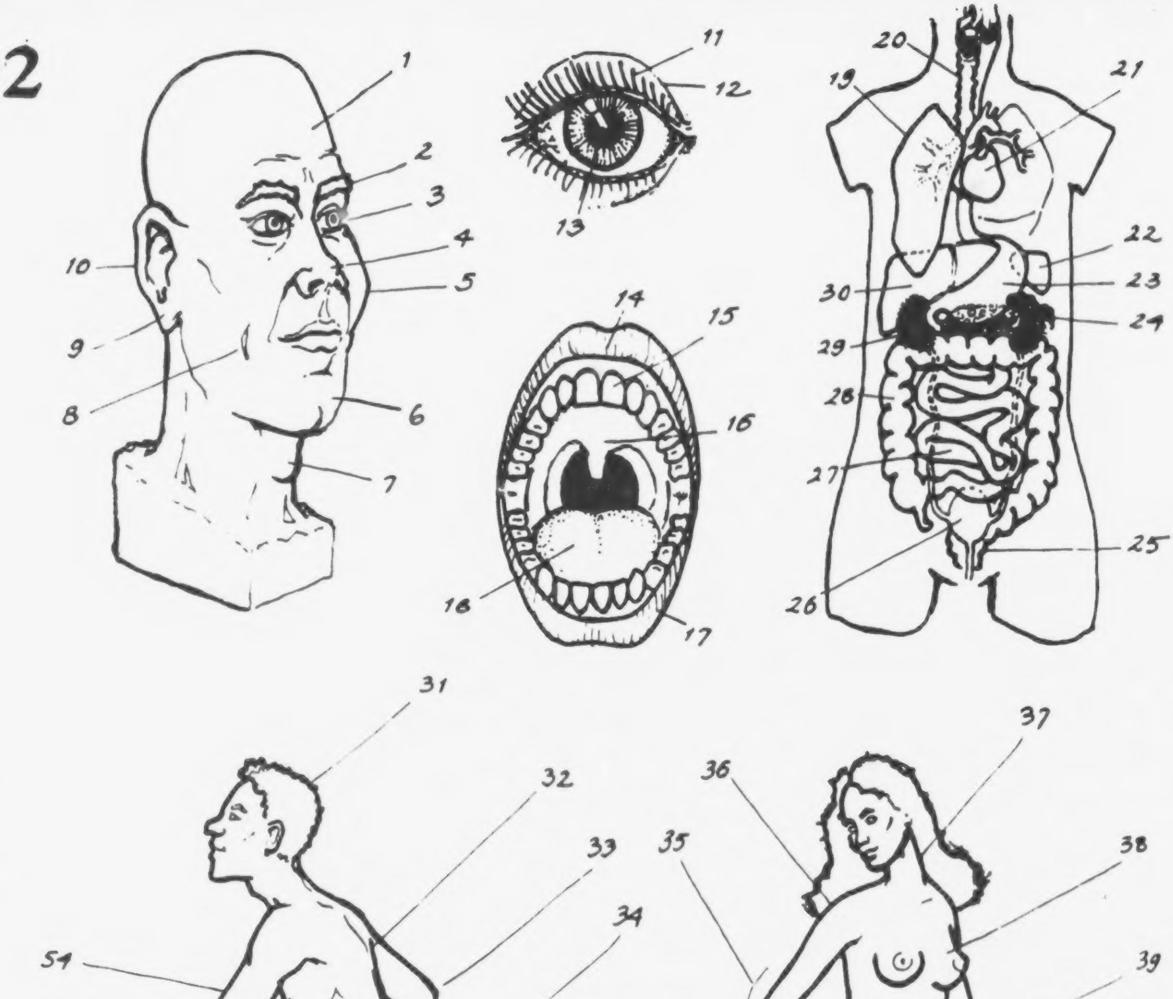
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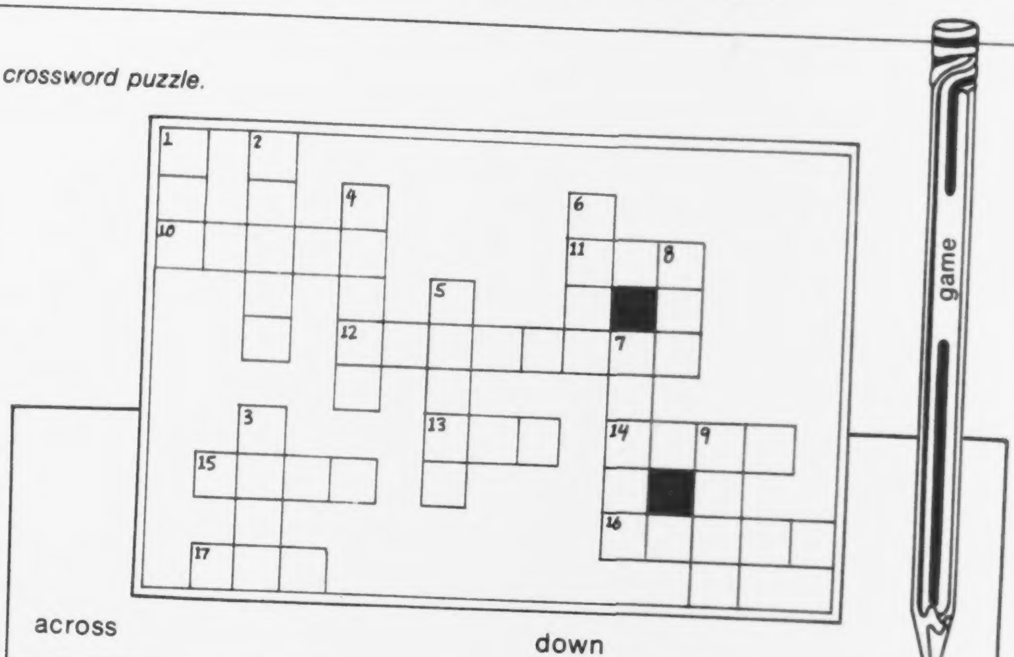
Lexicarry, p.56

(For Word list see p.38)

Crossword Puzzle

ll in this crossword puzzle.



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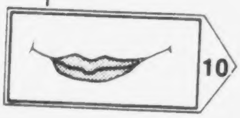
game

across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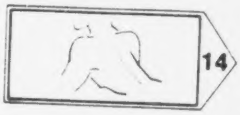
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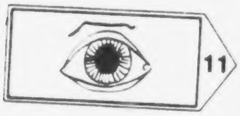
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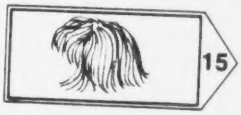
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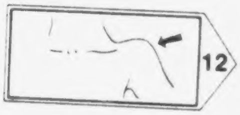
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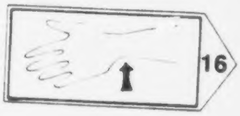
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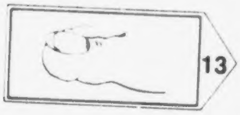
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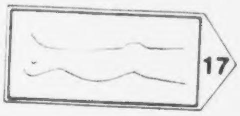
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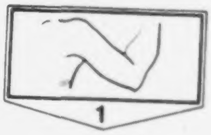
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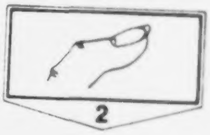
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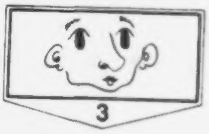
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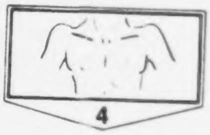
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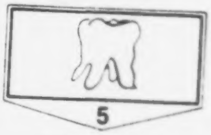
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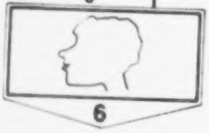
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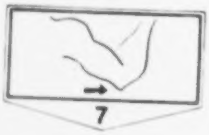
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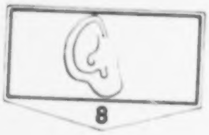
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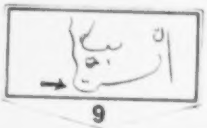
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A Conversation Book I, p.18

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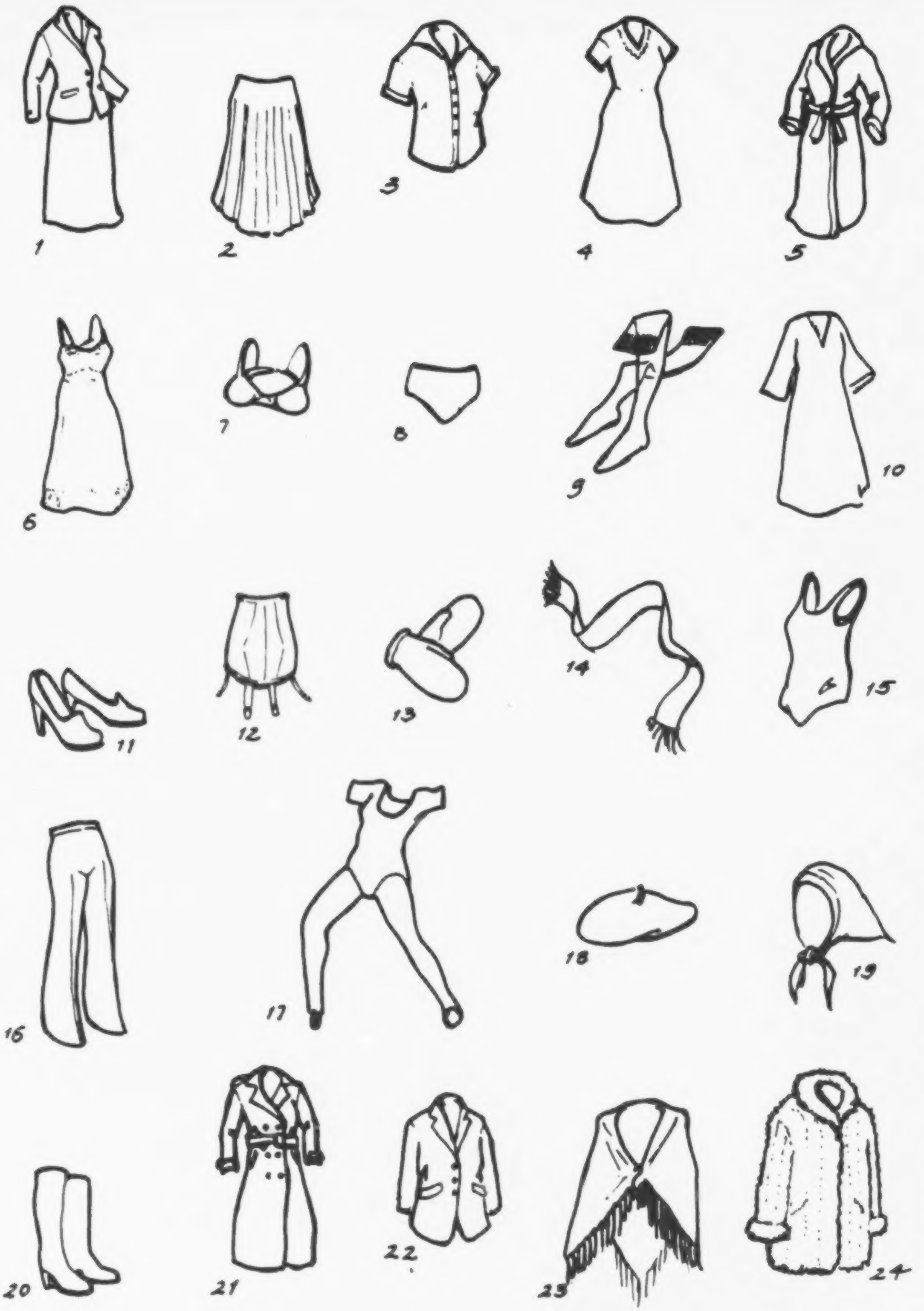
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Lexicarry, p. 54

(for word list see p. 38)

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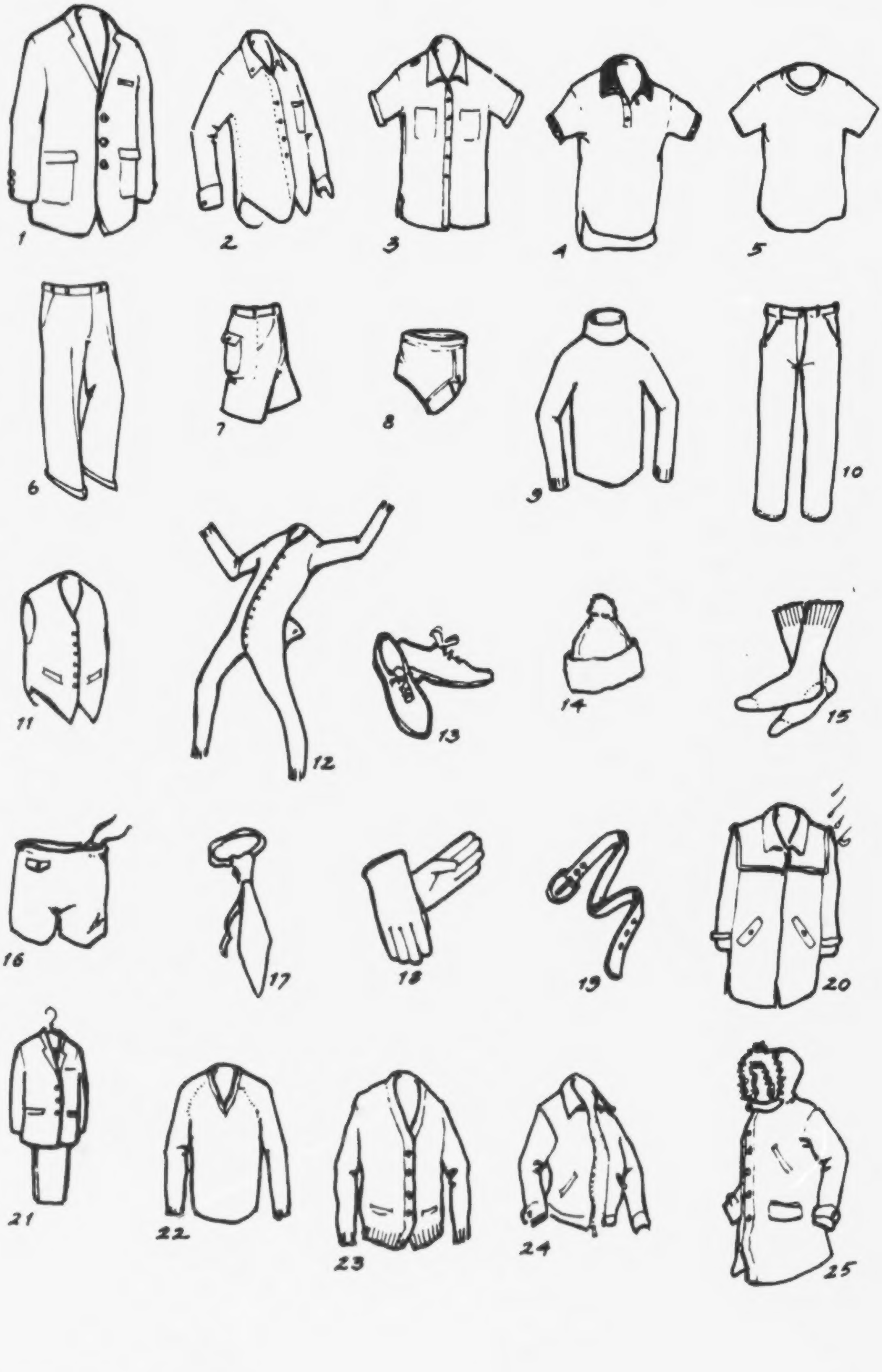
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Lexicarry, p.52

(for word list see p.38)

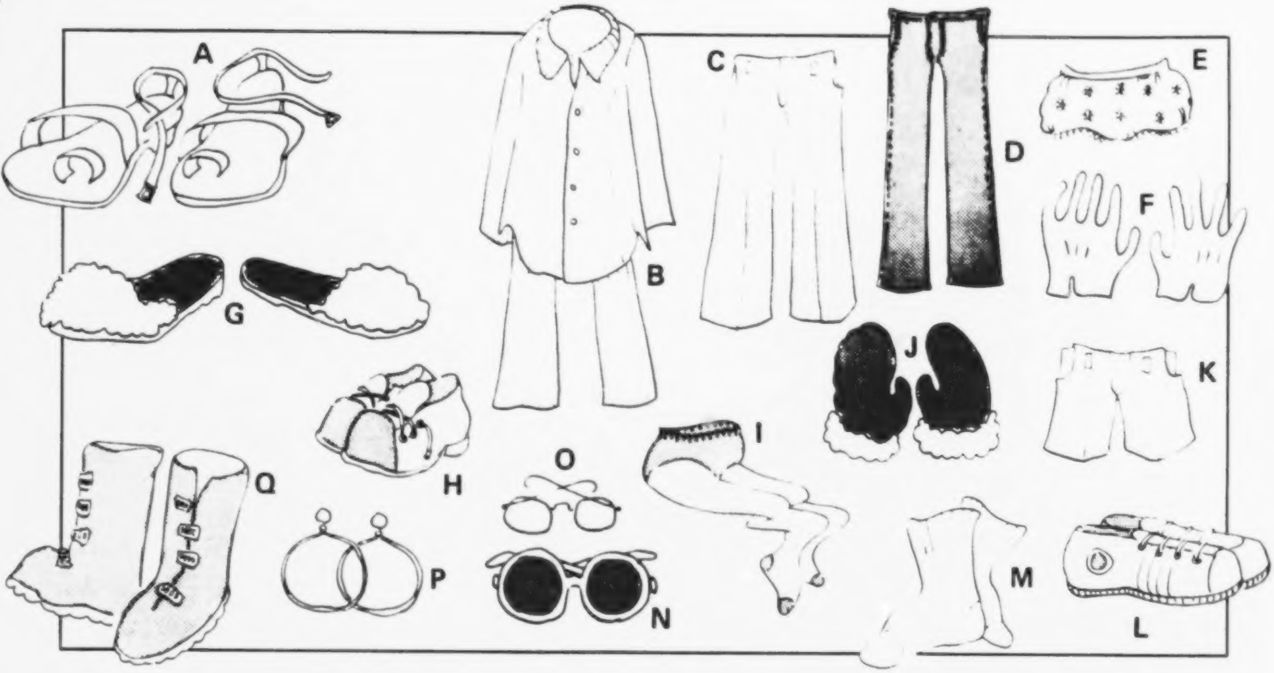
Word list for pages

92 Human body
1 forehead
2 eyebrow
3 eye
4 nose
5 cheek
6 chin
7 Adam's apple
8 dimple
9 ear lobe
10 ear
11 eyelash
12 eyelid
13 pupil
14 upper lip
15 tooth
16 uvula
17 lower lip
18 tongue
19 lung
20 windpipe
21 heart
22 spleen
23 stomach
24 pancreas
25 rectum
26 bladder
27 small intestine
28 large intestine
29 kidney
30 liver
31 hair
32 back
33 elbow
34 buttocks
35 arm
36 shoulder
37 neck
38 breast
39 navel
40 wrist
41 thumb
42 genitals/vagina
43 leg
44 foot
45 ankle
46 toe
47 heel
48 calf
49 knee
50 thigh
51 genitals/penis
52 finger
53 forearm
54 upper arm

91 Women's clothing
1 suit
2 skirt
3 blouse
4 dress
5 bathrobe
6 slip
7 bra (brassiere)
8 panties
9 stockings
10 nightgown
11 high-heeled shoes
12 girdle
13 mittens
14 scarf
15 swim suit
16 slacks (pants)
17 leotard
18 beret
19 scarf
20 boots
21 trench coat
22 blazer
23 shawl
24 fur coat

90 Men's clothing
1 sports jacket
2 long-sleeved shirt
3 short-sleeved shirt
4 knit shirt
5 tee-shirt
6 trousers (pants)
7 shorts
8 underpants
9 turtleneck shirt
10 jeans
11 vest
12 long underwear
13 shoes
14 stocking cap
15 socks
16 swimming suit (bathing trunks)
17 tie
18 gloves
19 belt
20 raincoat
21 suit
22 V-neck sweater
23 cardigan sweater
24 jacket
25 parka
26 laundry basket
27 detergent
28 washing machine
29 dryer
30 iron
31 ironing board
32 clothes pin
33 to wash
34 to wring (out)
35 to hang
36 to iron
37 to fold
38 to tie
39 torn
40 patched
41 stained
42 wrinkled
43 small
44 big
45 tight
46 baggy
47 (the pants) fit

Pairs of Clothing



Practice this vocabulary with your teacher. Match the pictures with the words.

mittens __________
slacks __________
socks __________
slippers __________
jeans __________
gloves __________

sneakers __________
boots __________
pajamas __________
shorts __________
shoes __________
glasses __________

stockings (pantyhose) __________
underpants __________
sandals __________
sunglasses __________
earrings __________

With Your Partner

Ask your partner about the pairs of clothing in the pictures.*

Student 1: "Are you wearing socks today?"
Student 2: "Yes, I am." *or* "No, I'm not."
"Are you wearing earrings today?"
Student 1: "Yes, I am." *or* "No, I'm not."
"Are you wearing __________ today?"

Circle Dialogue

Sit in a circle. Ask the student on the right, "What are you wearing today?" After he or she answers, he or she asks the next student, "What are you wearing today?" Continue around the circle.

---

*A pair of = two of the same *A pair of socks = two of the same sock

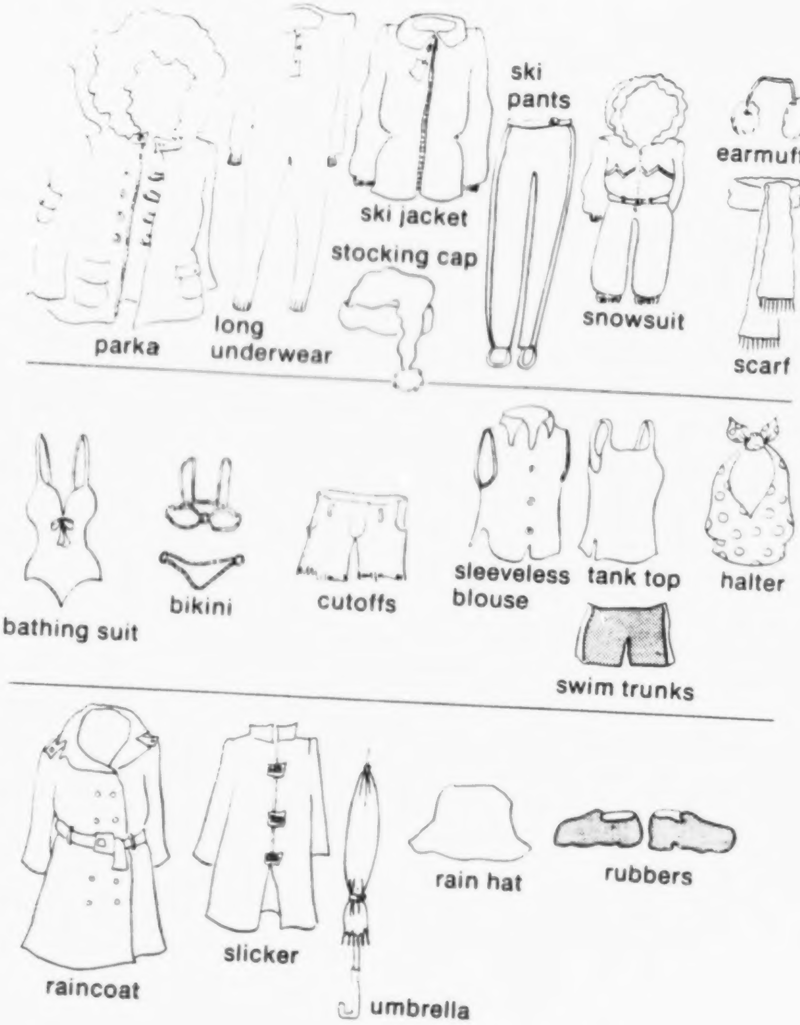
A Conversation Book I p.9

6.

Seasonal Clothing

Vocabulary

Practice this vocabulary with your teacher.

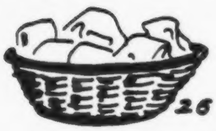

parka
long underwear
ski jacket
stocking cap
ski pants
snowsuit
earmuffs
scarf
bathing suit
bikini
cutoffs
sleeveless blouse
tank top
halter
swim trunks
raincoat
slicker
umbrella
rain hat
rubbers

With Your Partner

Practice asking and answering these questions with your teacher. Then ask your partner the questions. Finally, present your interview to the class.

1. What do you wear in cold weather?
2. What do you wear when it rains?
3. What do you wear in hot weather?
4. Do people in your country wear any of this seasonal clothing? Do they have other special clothing? Tell about it.

A Conversation Book I p63



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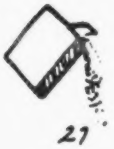

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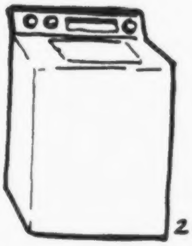

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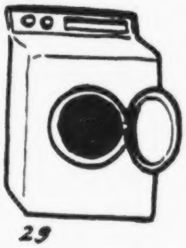

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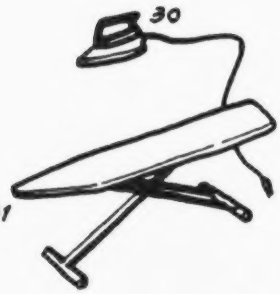

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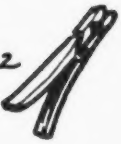

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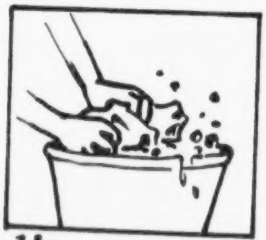

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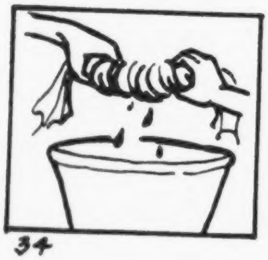

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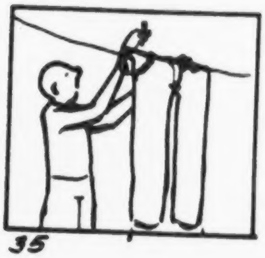

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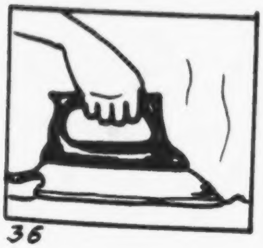

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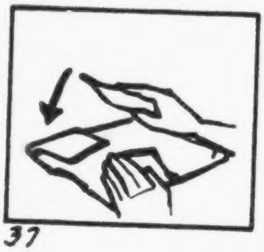

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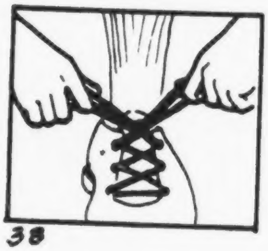

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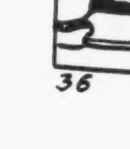

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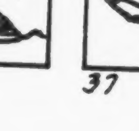

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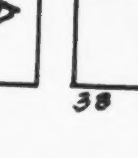

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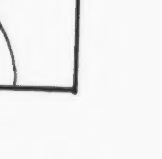

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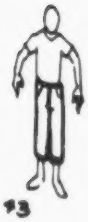

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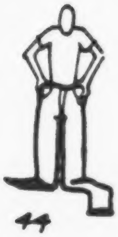

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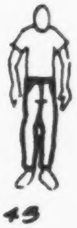

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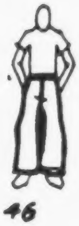

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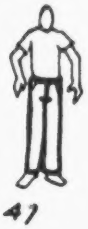
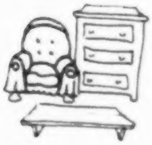


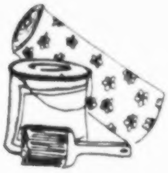
47

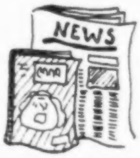
Lexicarry, p. 53

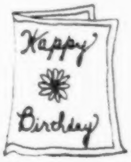
26 laundry basket
27 detergent
28 washing machine
29 dryer
30 iron
31 ironing board
32 clothes pin
33 to wash
34 to wring (out)
35 to hang
36 to iron
37 to fold
38 to tie
39 torn
40 patched
41 stained
42 wrinkled
43 small
44 big
45 tight
46 baggy
47 (the pants) fit

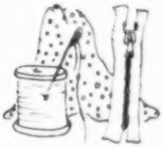
Specialty Shops

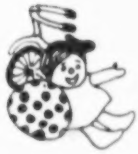


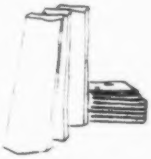












Vocabulary

Match the vocabulary with the items you can buy in each store.

card shop
fabric store
furniture store
magazine stand
paint store
lumberyard
toy store

Find Someone Who

Ask the other students in your class if they have done these things. Find someone who has done each thing.

1. ________________ has shopped in a lumberyard.
(What did he or she buy?)
2. ________________ has shopped in a card shop.
(What did he or she buy?)
3. ________________ has shopped in a furniture store.
(What did he or she buy?)
4. ________________ has shopped in a paint store.
(What did he or she buy?)
5. ________________ has shopped in a fabric store.
(What did he or she buy?)
6. ________________ has shopped in a toy store.
(What did he or she buy?)
7. ________________ has bought something at a magazine stand.
(What did he or she buy?)

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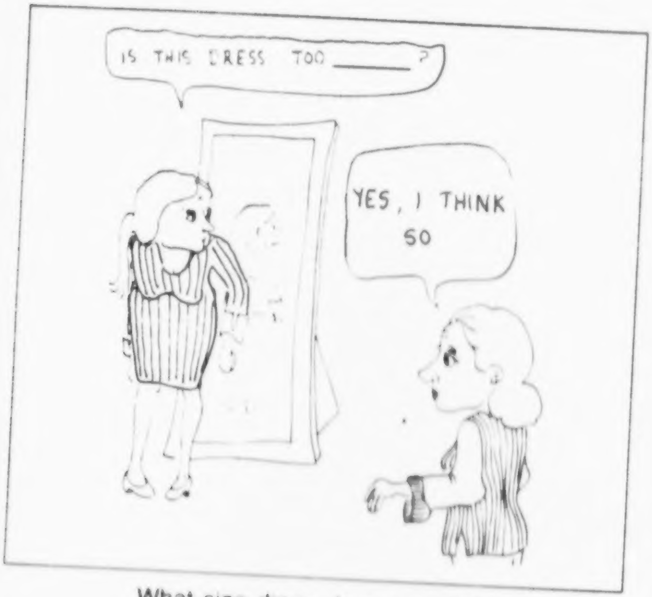
What Size Do You Wear?

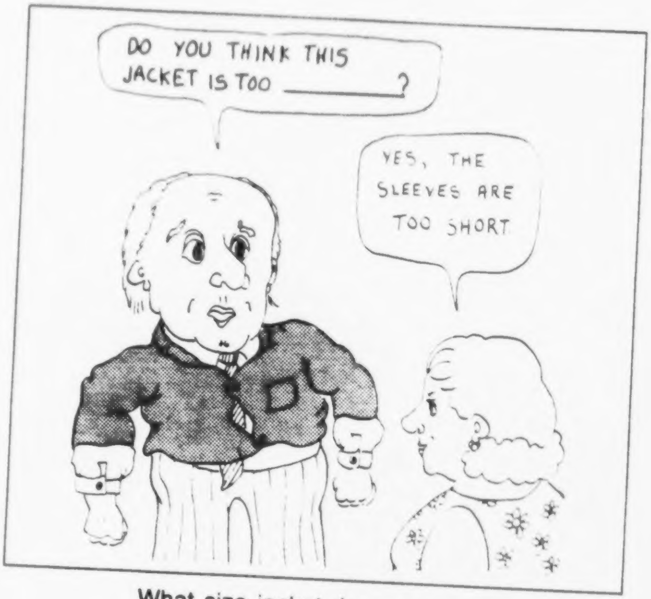
What is happening in these pictures?

Discuss these pictures with your class. Then fill in the blanks with the correct vocabulary.

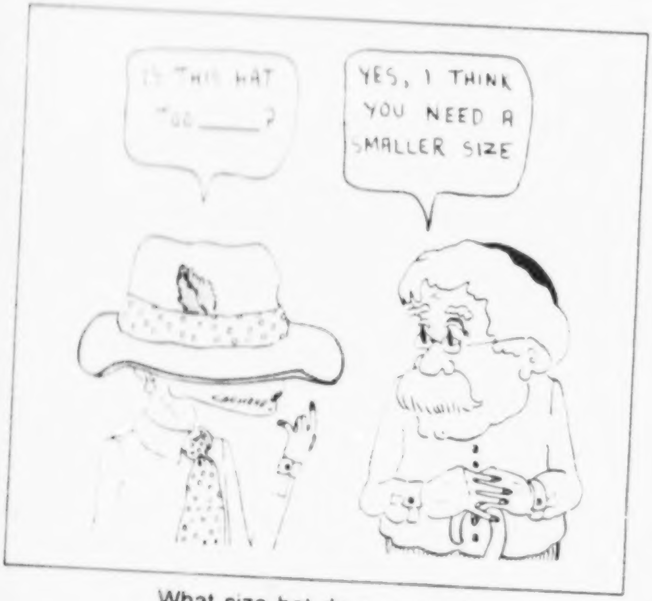
big small short long


IS THIS DRESS TOO ______ ?
YES, I THINK SO

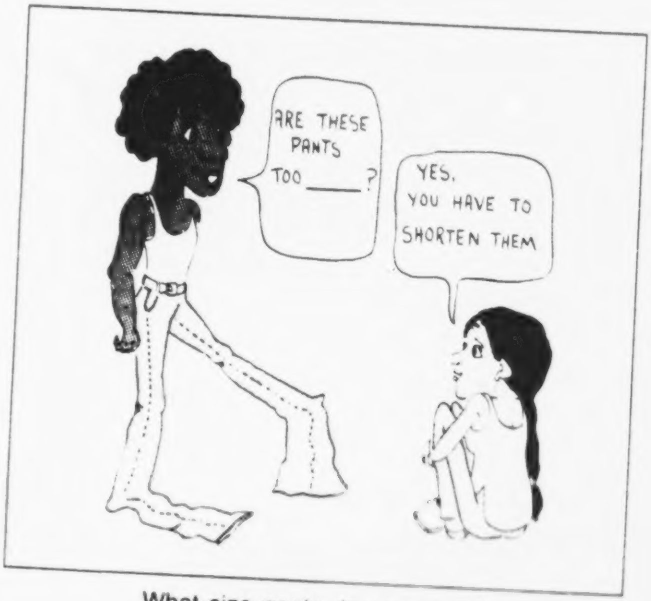
What size dress do *you* wear?


DO YOU THINK THIS JACKET IS TOO ________ ?
YES, THE SLEEVES ARE TOO SHORT

What size jacket do *you* wear?


IS THIS HAT TOO _____ ?
YES, I THINK YOU NEED A SMALLER SIZE

What size hat do *you* wear?


ARE THESE PANTS TOO _____ ?
YES, YOU HAVE TO SHORTEN THEM

What size pants do *you* wear?

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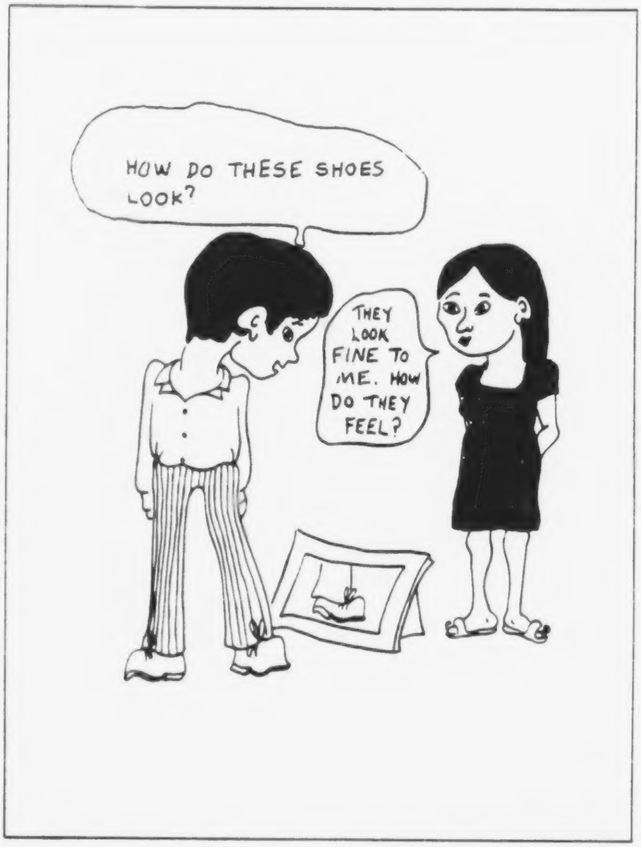
44 6,

Questions for Conversation

1. Are sizes in the United States the same as sizes in your native country?
2. What size shirt do you take in the United States? In your native country?
3. What size coat do you take in the United States? In your native country?
4. What size shoes do you take in the United States? In your native country?
5. What is happening in this picture?


HOW DO THESE SHOES LOOK?
THEY LOOK FINE TO ME. HOW DO THEY FEEL?

Role Play: Shopping for Shoes

Present this skit for your class with two other students.

Characters: Customer, Friend, Salesclerk
Place: Shoestore
Props: Several chairs, several pairs of shoes

Action: The Customer and Friend come into the shoe store and look around. When they sit down, the Salesclerk asks to help them. The Customer tries on two pairs of shoes. The Customer and the Friend discuss the shoes. The Customer finally buys one pair.

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Teaching Verbs in a Technical Context

Some ideas:

1. Generate a list of verbs related to the students' technical activities or related to clothing.

eg. sew, cut, fold, trace, thread, press, wear, zip, button, tie

Teach the verb tenses with these verbs. (Try relating them to reviewing the technical content--steps taken during the technical part of the class through what was don in previous classes, the present class, and project to future classes.)

2. Teach present continuous with "to wear". Ask students to describe what they are wearing today; ask a specific question: "Are you wearing boots today?" Students can also ask each other questions. Students can write descriptions of what they are wearing. This helps to develop or reinforce clothing vocabulary. (They can play a guessing game by describing an article of clothing of someone in the room (orally or written), and the rest of the class has to guess who and what it is.)

Note: This practice is especially useful for Spanish-speakers who tend to say "use" instead of "wear" because there is no equivalent in Spanish.

3. Present vs. Present Continuous, i.e. I wear vs. I am wearing.

There are "signal words" that provide clues. Write on board:

Present	P.C.
always	right now
sometimes	today
often	What are you doing?
never	
usually	

Technical verbs: Have student ask each other questions using the present signal words. e.g. Do you always trace the pattern before you cut it? Do you often sew at home? Do you always wear boots in the winter?

Non-Technical verbs: Have students say one thought about their daily activities using one of the present signal words. e.g. I always wake up at 7:00 a.m.

4. Show student an action picture of a technical (or general) activity (see photos in work section). Students say all the verbs describing what is happening in the picture. Then say or write sentences or dialogues with the verbs. Act them out.

Dialogue: "It's Too Short"

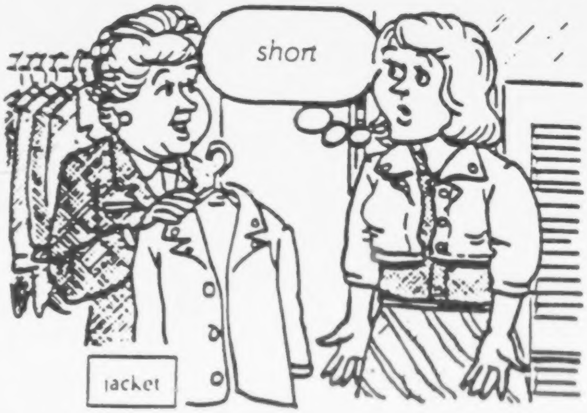
1. Brainstorm a list of words relating to how a garment fits (short, tight, long, loose, etc.).

2. Distribute dialogue sheet (see attached), and ask student to read the two dialogues.

3. Have pairs of students make up their own dialogues for the six other situations or one of their own. They can act them out and/or write them on the board.

4. Students can ask each other how one of their garments fits.

It's Too Short


short
jacket

A. How does the jacket fit?

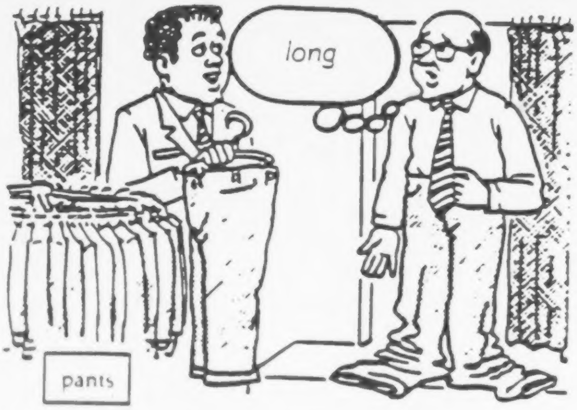
B. It's too short.

A. Do you want to try on another one?

B. Yes, please.

A. Okay. Here. I think this jacket will fit better.

B. Thanks very much.



A. How do the pants fit?

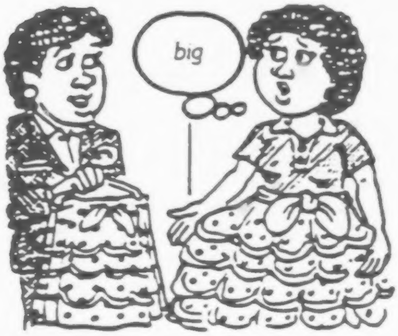
B. They're too long.

A. Do you want to try on another pair?

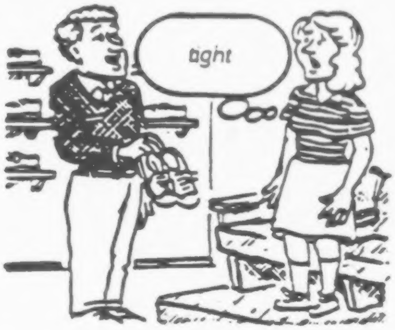
B. Yes, please.

A. Okay. Here. I think these pants will fit better.

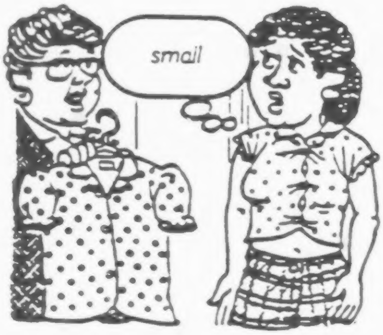
B. Thanks very much.



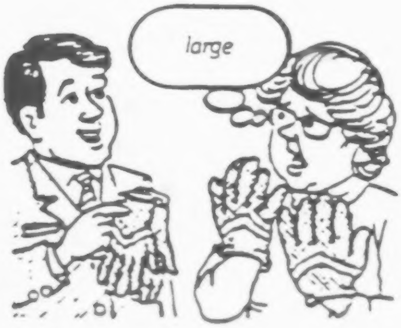
1. skirt



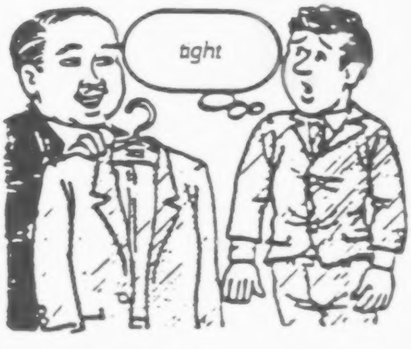
2. sneakers



3. blouse



4. gloves



5. suit

"IT'S TOO SHORT"

Now present your own conversations.

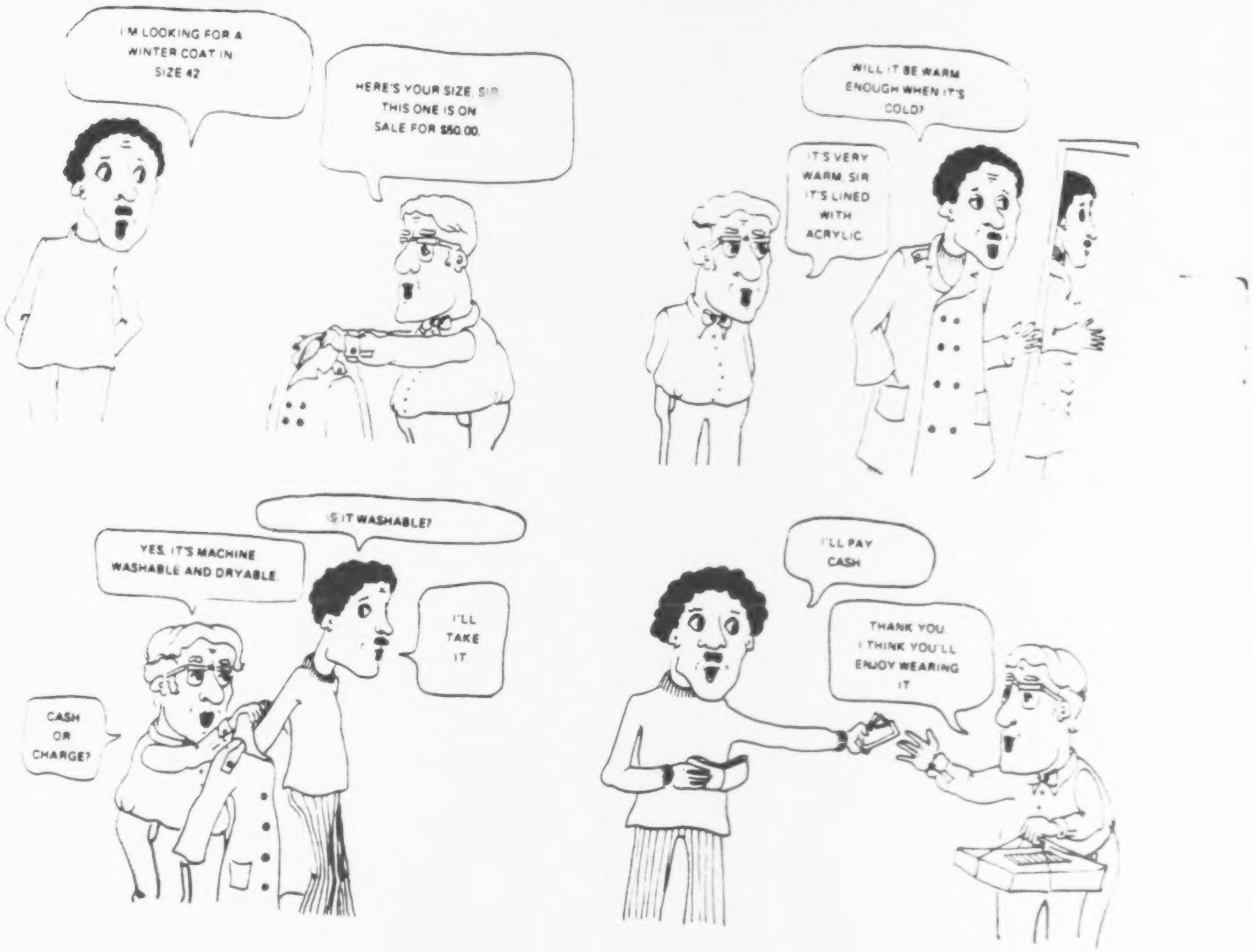
7

Expressways p 8.

Shopping for Clothes

Partners' Role Play: Buying a Coat

Practice reading this dialog with your partner. Then role play the scene for your class.


I'M LOOKING FOR A WINTER COAT IN SIZE 42
HERE'S YOUR SIZE, SIR. THIS ONE IS ON SALE FOR $50.00.
WILL IT BE WARM ENOUGH WHEN IT'S COLD?
IT'S VERY WARM, SIR. IT'S LINED WITH ACRYLIC.
IS IT WASHABLE?
YES, IT'S MACHINE WASHABLE AND DRYABLE.
I'LL TAKE IT.
CASH OR CHARGE?
I'LL PAY CASH
THANK YOU. I THINK YOU'LL ENJOY WEARING IT

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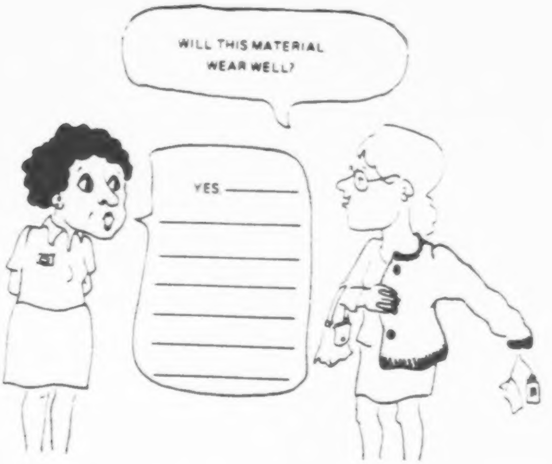
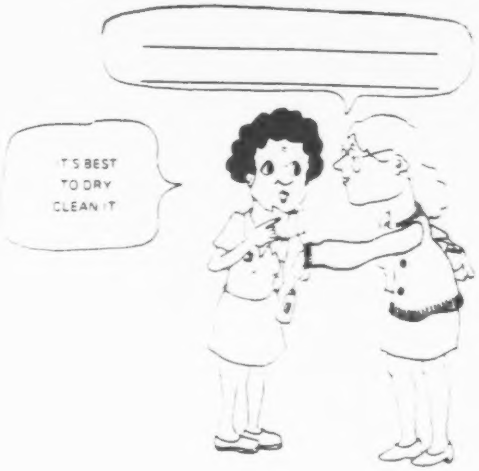
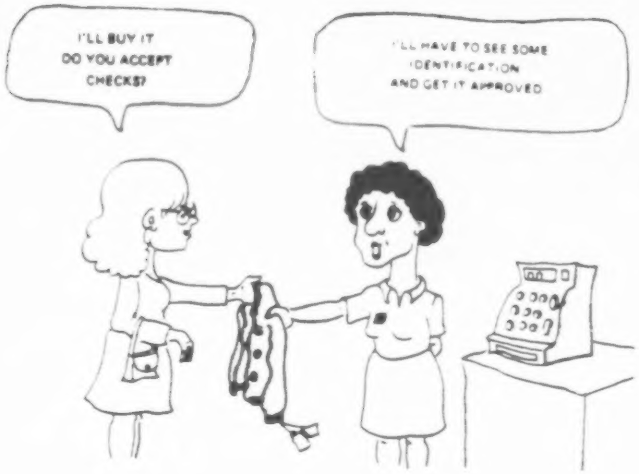
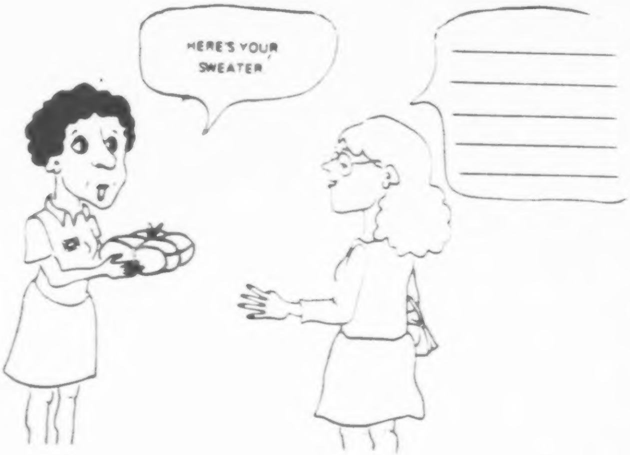
Partners' Role Play: Buying a Sweater

Complete this dialog with your partner. Then practice reading it together. Finally, role play the scene for your class.


WILL THIS MATERIAL WEAR WELL?
YES, ______


IT'S BEST TO DRY CLEAN IT


I'LL BUY IT DO YOU ACCEPT CHECKS?
I'LL HAVE TO SEE SOME IDENTIFICATION AND GET IT APPROVED


HERE'S YOUR SWEATER

Group Activity: Important Questions to Ask

With your group, list as many important shopping questions as you can think of. Share your list with the rest of the class. Make a master list on the board.

What questions should you ask the salesperson when:

- you are buying a coat?
- you are buying shoes?
- you are buying a watch?
- you are buying a shirt?
- ______________________

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7

FABRICS, FIBERS, and PATTERN STYLES

I. FABRICS AND FIBERS

Class discussion on natural vs. synthetic fibers.

A. Discuss the general meaning of "natural" and "synthetic".

B. Ask learners for examples of fibers and list on board. Where do the fibers come from? Some examples:

Natural	Synthetic
-cotton - from cotton plant	-rayon - from processed wood pulp and other plant product
-linen - from flax plant	-nylon -polyester from ingredients derived from petroleum
-silk - from silkworm	
-wool - from sheep	
-cashmere - from goats	
-angora - from rabbits and goats (mohair)	

C. Ask students to look at their clothing labels at home and bring in names of fabrics next time. (This can also be done in class based on labels of what they are wearing.)

-Many fabrics are a "blend" of natural and synthetic. What does blend mean? What is blend? (noun, verb) What are some common fabric blends?

D. You can refer to the attached "Fabric Directory" for further information on other fabrics.

II. FABRIC PATTERNS

Many hands-on activities were developed last year regarding fabric patterns and types of fabrics. Teachers developed a fabric bag, based on scraps of fabrics the class brought in from their homes and shops. Some teachers then cut squares and stapled them on paper and had students practice identifying different types of fabric and patterns.

There is also a xerox which the fabric directory which shows some patterns.

COTTON AND LINEN

Cotton is made from the fibers of the cotton plant. Plants grown in different areas of the world produce varying lengths and weights of fiber. The best quality cotton fabric is made with yarn spun from long, fine fibers such as Sea Island and Egyptian cotton. Cotton fabric is hard wearing, strong and absorbent, which makes it ideal for garments and home furnishings. Cotton does, however, crease in use and can shrink when it is washed. These problems can be overcome by special finishes or by the addition of a small amount of synthetic fibers.

Linen is made from the fibers that come from the stem of the flax plant. It is one of the oldest fibers in existence and, although expensive, it is extremely strong and hard wearing. Cotton is often added to linen for reasons of economy, and this mixture is an excellent fabric for heavy draperies and upholstery. Fabric made from linen is inclined to crease badly during use; the addition of synthetic fibers can prevent this.

Batiste A soft, sheer, lightweight fabric named after the French weaver, Jean Batiste. Made of cotton, linen, or a blend of the two, batiste may be used for summer dresses and shirts, baby clothes and lingerie.
Broadcloth A closely woven fabric similar in texture to fine poplin, made from cotton, synthetics, and blends; also, a woolen or worsted fabric with a lustrous finish and slight nap.
Brocade A fabric with areas of different weaves that create a raised pattern. Brocade can be cotton, synthetic, silk, or a blend.
Calico A lightweight, plain-weave cotton or cotton-blended fabric often printed with small floral patterns or other motifs. Calico originated in Calcutta, India.
Cambric A plain-weave fabric that is finished with a slightly glossy surface. Traditionally cambric is made from cotton or linen, but it can also be made from synthetics.
Canvas This term applies to several different fabrics, including cotton, linen, and synthetics. Canvas with a heavy, close weave is used for upholstery, sails, awnings, and tents and is also used in industry. The stiff open-weave mesh used for needlepoint is also called canvas. This term includes a linen fabric used as an interfacing in hand tailoring.
Chambray A cotton or cotton blend fabric in which the warp yarns are colored and the weft yarns are white. It is similar to denim but lighter weight. Chambray variations can include checks, stripes and small figured designs.
Chintz A glazed, medium-weight cotton fabric used for household accessories. Chintz is traditionally printed with a pattern of flowers and birds.
Corduroy A corded fabric in which the rib has been sheared after it is woven to produce a smooth, velvet-like nap. Traditionally made of cotton, corduroy can also be made from a cotton and synthetic blend which is crease resistant.
Damask Similar to brocade, damask has a flatter finish with a pattern produced by the contrast of areas of satin weave against a plain background. It is a popular fabric for tablecloths and napkins and can be made from cotton or linen.
Denim A twill-weave fabric usually made of cotton or cotton blend in which, traditionally, the warp yarns were dyed blue and the weft yarns were white.

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COTTON AND LINEN

Drill A sturdy, durable, twill-weave fabric of medium weight. Usually made of cotton or cotton blends, drill is used for garments and household accessories.
Eyelet A decorative embroidered fabric in which holes are cut or punched into a base fabric and the open areas surrounded by embroidery stitches. Originally hand stitched, eyelet is now made by machine. It is often used in narrow strips for edging garments. Although many different fabrics can be used as a base for the embroidery, white cotton and cotton blends are probably most common.
Gauze A sheer, lightweight fabric with a fairly open weave. In recent years handwoven cotton and cotton blend gauzes from India have been popular for both summer garments and curtains.
Gingham A firm, lightweight fabric made from cotton or cotton and polyester, with a woven pattern of regular checks.
Lace An open-work patterned fabric made either on a background fabric of net or without a background fabric. Lace can be made from cotton, nylon, viscose, silk or blends, and the patterns are traditionally floral in design. Modern lace is nearly always made by machine and many traditional hand-made lace patterns are copied. Lace is the traditional bridal fabric but is also used for other garments and for household items. Different types of lace include Brussels, Guipure, Nottingham, and Chantilly.
Lawn A fairly sheer, lightweight fabric made originally from linen but now usually made from combed cotton or blends of cotton and polyester. It can be solid color, printed, or have woven stripes.
Madras A hand-woven cotton fabric that originated in Madras, India. It is dyed in brilliant colors and often has a woven pattern of plaids, stripes, or checks. The dyes fade during washing to give the patterns a pleasantly muted coloring.
Muslin A plain-weave fabric usually woven from cotton or cotton blends. Muslin is made in a variety of weights, ranging from a sheer quality for light garments to a heavier fabric suitable for bed-linen. Unbleached muslin is used for interfacing.
Organdy Originally, organdy was a sheer cotton fabric with a stiff finish, and organza was the same fabric made of silk. These distinctions have now almost disappeared and the two names are sometimes synonymous. Organdy is also made from synthetics and blends of cotton and synthetic.
Piqué A fabric woven with small, raised ribs or geometric patterns. It is usually made from cotton or a blend of cotton and polyester. It is a crisp fabric that can be printed with colorful designs. White piqué is the classic fabric for tennis clothes and detachable collars and cuffs.
Plissé A puckered effect produced on cotton fabrics by shrinking some areas of the fabric with a chemical, caustic soda. The finish is reasonably permanent, but plissé fabrics should not be ironed, or the puckers will become flattened.
Poplin A light to medium-weight cotton with fine cross ribs formed by using a weft yarn which is thicker than the warp.
Ramie A fiber similar to linen but less expensive. It is often combined with cotton or polyester to make cool fabrics for summer wear.
Sateen A strong, satin-weave fabric made of cotton; it can be solid color or printed.
Seersucker A crinkled fabric made from cotton, cotton blends, or nylon. The crinkles are permanent and are not lost during laundering and wear.
Terry cloth An absorbent fabric made of cotton or blends of cotton and other fibers. It has uncut loops on one or both sides and is noted for its ability to absorb moisture. Terry cloth is used primarily for towels, but it is also used for garments.
Voile A light, delicate cotton or silk fabric used for summer garments and lightweight curtains.

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54

WOOL AND SILK

Wool fabrics are made from yarn spun from the fleece of sheep. It is hard wearing, soft and absorbent, and has good insulating properties. Wool yarns come in two distinct types: woolen and worsted. Woolen yarns are generally made from shorter fibers. Worsted yarns are smoother and are made from longer fibers. Other types of wool fabrics are made from the coats of goats, rabbits and camels.

Silk is a fine and expensive natural fiber produced from the cocoon of the silkworm. It is soft and extremely strong, as well as attractive in appearance.

Alpaca A South American goat-like animal gives its name to the wool that comes from its fleece. Fabric woven from alpaca fibers is soft, warm, and silky. Alpaca fibers can be blended with cotton, wool or viscose.

Angora Long, silky fibers from the coat of the angora rabbit, which are blended with wool or synthetics to make a soft, fluffy fabric.

Barathea A fine, closely woven, smooth wool fabric with a broken rib pattern.

Bouclé A rough, looped wool fabric with a textured, nubby surface that is usually dull unless a shiny synthetic fiber is added.

Camel hair A fiber that is obtained from the underhair of the Bactrian camel. The fiber is light brown in color and because the color cannot be removed easily, camel hair fabrics are generally found in natural or dark colors. The fabric is lustrous, soft, but not very hard wearing. Camel hair is often blended with sheep's wool to add durability.

Cashmere A soft, luxurious, warm fiber from the underhair of the cashmere goat, which is made into an attractive fabric. Cashmere fabric is not hard wearing.

Challis A soft, lightweight, plain-weave fabric originally made of worsted wool but now also made from synthetic fibers. Challis is frequently printed in small floral or paisley patterns.

Crepe A fabric with a nubby, crinkly surface made from wool, silk or synthetic fibers.

Flannel A plain or twill-weave fabric of medium-weight with a napped finish, usually made of wool or cotton.

Foulard A lightweight fabric in a plain or twill weave, originally made from silk, now also made from synthetics. Foulard is often printed with small patterns on solid color backgrounds.

Gabardine A wool or cotton fabric which has a close, firm, twill weave.

Harris tweed A woolen tweed which is handwoven from yarns spun on the islands of the Outer Hebrides off the coast of Scotland. The yarns may be spun by hand or machine.

Herringbone A twill-weave woolen fabric in which the warp and weft yarns interlace to produce a pattern resembling the backbone of the herring fish.

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Honan A type of silk fabric woven from raw silk, originally made in the Honan region of China. Raw silk is more uneven and coarse than cultivated silk and the fabric has an interesting texture.

Irish Tweed A woolen tweed that is usually made with a white warp and colored weft.

Llama Hair from the fleece of this South American animal is often used alone or blended with wool to make a fine and lustrous fabric. The natural colors of llama hair are predominantly black or brown.

Mohair Fiber from the angora goat which is lustrous, smooth and hard wearing. Mohair fiber is often blended with wool and other fibers.

Pongee A light or medium-weight silk fabric made from raw silk; it is available in a wide range of colors.

Raw silk The silk from uncultivated silkworms; it is rougher and more uneven than cultivated silk. The fabric is usually duller in finish and rougher in texture than other types of silk.

Satin One of the basic weaves of silk fabrics. Silk satin is expensive so the fabric is now imitated using various synthetic fibers. Types of fabrics include antique, double faced, duchesse, and slipper satin.

Serge A durable fabric with a close, twill weave. At one time serge was always made of worsted wool, but it is now made in a variety of synthetic fibers also.

Shantung A fabric originally made from silk, but now also of cotton and synthetic fibers. The yarn is slubbed and irregular, giving a nubby texture.

Spun silk A medium-weight, inexpensive matte silk. The yarn from which spun silk is woven is made from short, waste lengths of silk filament.

Tartan A plaid pattern associated with a specific Scottish family or area group, called a clan. Tartan fabrics are usually made from wool and occasionally from cotton.

Thai silk An iridescent silk fabric, made in Thailand; it is often slubbed and dyed in vivid colors.

Tussah A heavy, raw silk fabric with an attractive, uneven weave.

Tweed A hard-wearing, woven fabric characterized by colored slubs of yarn on a hairy surface. Tweed may be made of any fiber combination, although wool tweed is probably the most common.

Vicuna A fiber from the coat of the vicuna, a wild animal that lives in the Andes mountains. Although some vicuna have been domesticated, the animal is found mostly in the wild and must be killed to obtain the hair which is one of the softest, finest fibers known; the hair is spun and woven into an expensive fabric. The fibers are difficult to dye, and the fabric is usually found in the natural color, a light tan to chestnut brown.

Woolen A fabric made from wool fibers which have been carded before they are spun. A woolen fabric is rough, hairy, and fairly hard wearing.

Worsted A type of wool fabric or yarn. Worsted fabrics are made from yarns that have been combed as well as carded. Worsted yarns are smoother than woolen yarns and make a hard-wearing fabric with a clean, smooth surface as contrasted with the hairy surface of woolens.

7

MAN-MADE FIBERS

Man-made fibers Man-made fibers are the twentieth-century addition to the range of natural fibers used to make yarns and fabrics.

These fibers include those made from a natural substance, such as acetate, as well as synthetics made from chemicals. Synthetics are cheap to produce and have easy care properties, unlike many of the natural fibers, which crease and shrink badly and need careful laundering. However, they are less comfortable to wear and most of them lack the distinctive appearance of wool, silk, linen, and cotton. Many modern fabrics are made from blends of natural and synthetic fibers to give the best of both worlds.

Acetate Acetate is a cellulose-based fiber which has been available since 1918. It is made from dissolved cotton fibers or wood shavings. The result is extruded to form a yarn which is soft, silky, and moth and mildew resistant. Acetate is used to make imitation silk fabrics and is also blended with silk and cotton.

Acrylic Acrylic yarns have been available since the early 1950s; they are warmer than the other synthetics such as nylon and polyester. Acrylic fabrics are often an imitation of wool fabrics, and they are light, soft, and crease resistant.

Modacrylic A modified version of acrylic fibers which is almost completely flame resistant.

Modal Modal is a cellulose-based fiber which is very similar to cotton, but more absorbent. It is often blended with cotton or polyester to produce an inexpensive, comfortable fabric suitable for garments.

Nylon This fiber is also known as polyamide and it has been available since 1938. Either a filament or staple yarn, it is strong, lightweight, washes well and dries quickly. Nylon yarns do not crease and they are resistant to moth and mildew. The fibers mix well with others and they are used in a variety of fabrics.

Polyester Polyester is a versatile fiber that can be spun and woven to imitate silk, cotton, wool or linen. It is crease resistant, easy to care for and hard wearing, and it is often blended with cotton to add these properties to a fabric.

Rayon Rayon was the first man-made fiber to be produced on a large scale, and it has been available since 1910. Its use declined after World War II when people wanted the polyesters and nylons that did not wrinkle or need ironing, but it has recently made a comeback in a new form, which is more versatile and easily washable.

Rayon is made of cellulose from pine, hemlock and spruce trees. Today it is usually blended with other fibers, because it does not wear well when used alone. It absorbs moisture and breathes nearly as easily as cotton (the cellular structure of cotton and rayon are virtually the same), yet is a more flowing, more sensuously clingy material. However, it is not nearly as strong as cotton, linen, silk or wool, and should not be bought for anything from which sturdy wear is desired. Most of the newer rayons can be handwashed and ironed with a warm iron, but never iron rayon with a hot iron as it will burn.

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SPECIAL FABRICS

Special fabrics include velvets, fur and fur fabric, knits and leather.

Astrakhan cloth A heavy woven or knitted fabric with a curly pile which imitates the natural fur, Persian lamb.

Batting Batting is a thick layer of compressed polyester or cotton fibers that is used in quilting.

Candlewick A thick, soft yarn used to form tufts by pulling it through a base fabric and then cutting it. The term also describes the fabric made with this yarn that is used to make bedspreads and throw pillows.

Double cloth Reversible fabrics made with three to five sets of yarns. Some doublecloth fabrics appear the same on both sides, some have a reversed pattern, and others are different on each side, depending on the techniques used for weaving the fabric.

Double knit A knitted fabric which has one knit stitch directly behind another, so that the fabric is the same on both sides.

Fake fur A fabric which imitates animal pelts. The most popular fake furs are made from modacrylic fiber.

Felt A non-woven wool fabric made from fibers that have been joined through the natural felting qualities of the fiber. Wool and some other animal hair fibers felt naturally when subjected to the application of heat, moisture, and pressure. Felt is mainly used as a decoration, as it is weak and tears easily.

Flocked fabric A fabric to which short fibers have been attached with an adhesive. Flocked fabrics can be made to simulate materials such as suede and velvet. The fibers can be applied over all the fabric surface or in selected areas to form patterns.

Fur Fur is the coat of an animal which is used in the same ways as fabric. Types of fur include rabbit, mink, fox, sable, sheepskin, and chinchilla.

Fusible fabric A fabric which can be joined to another fabric in a fairly permanent bond through the application of heat, moisture, and pressure.

Interfacing A layer of fabric placed under the main fabric to support and strengthen it. Interfacing can be either sewn in or fused to the main fabric.

Interlining An extra layer of fabric in a garment that is intended to provide additional warmth or support a loosely woven fabric.

Jacquard knit A knitted fabric with the design knitted into the fabric in a regular all-over pattern.

Lamé A fabric woven or knitted with all metallic yarns or with a combination of metallic and other fiber yarns.

Leather The hide of an animal with the fur removed or the skin of a reptile. Leather has been used throughout history for clothing and other purposes. Today, synthetic fabrics which imitate leather are widely available. Common leather types include alligator, buckskin, calfskin, chamois, cowhide, crocodile, kid, lambskin, morocco, patent, pigskin, snakeskin, and suede.

Lining A layer of fabric that gives a neat finish to the inside of an article. Lining fabrics are made from inexpensive types of silk or man-made fibers.

Net A fabric which is constructed by knotting and looping a continuous yarn to form an open mesh.

Pattern knit A knitted fabric made by dropping, adding, rearranging, and crossing various stitches to create intricate designs.

Plain or single knit A flat-surfaced knitted fabric with a smooth face and looped reverse.

Raschel knit A knitted fabric which imitates crochet or net.

Rib knit A knitted fabric which consists of groups of alternate plain and purl stitches.

Tulle A very fine net made originally from silk and now made from nylon.

Velvet A fabric with a short, closely woven pile made from silk and synthetics. There are two methods of making velvet. One method uses a double cloth construction, in which two layers of fabric are woven with long threads joining them. After weaving, the joining threads are cut, producing two pieces of velvet. In the other weaving process, the yarn is lifted over wires to form the pile. When the wires are removed, the yarn is cut to form the pile.

Velveteen A cotton fabric with a short pile, similar to velvet.

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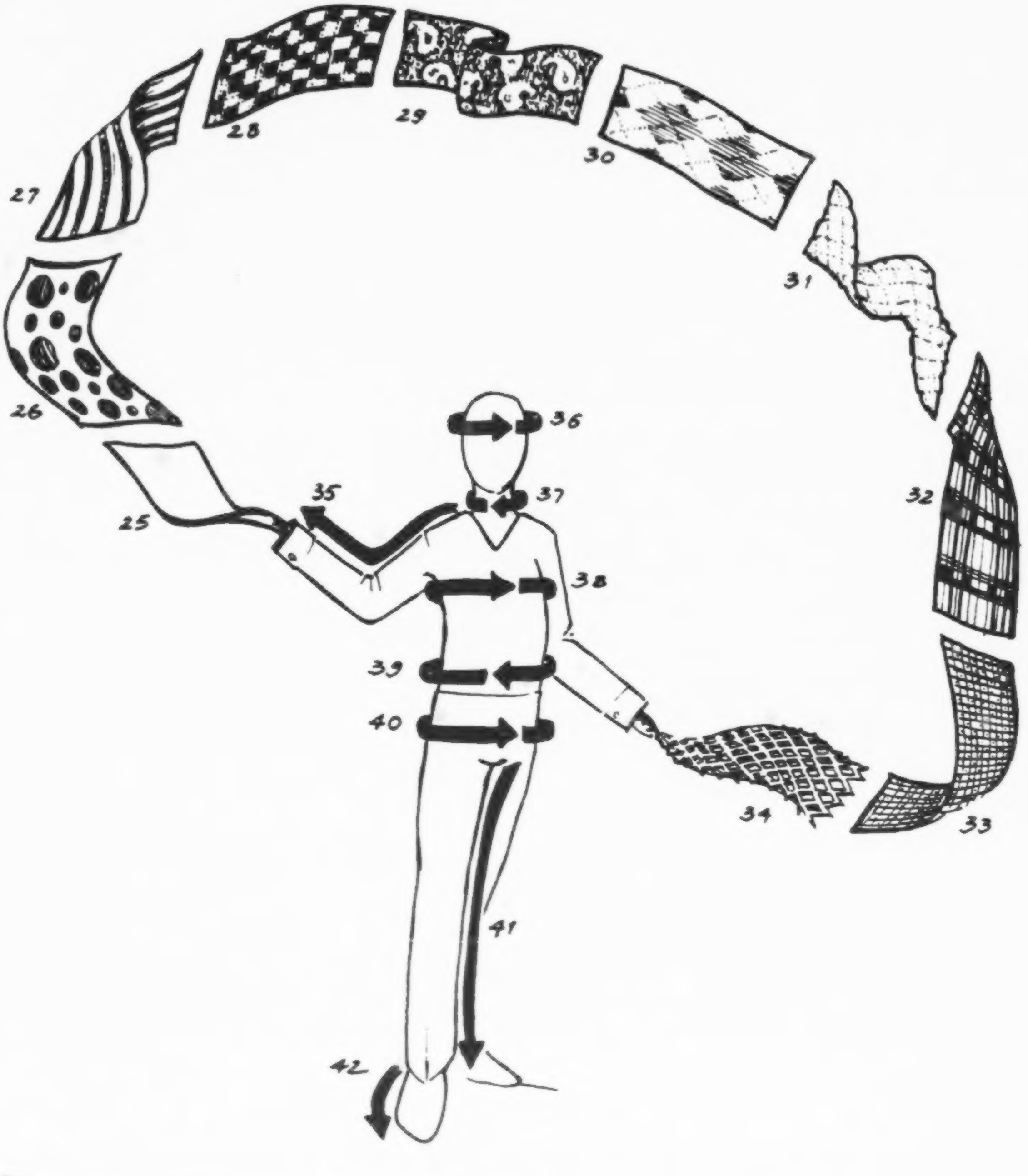
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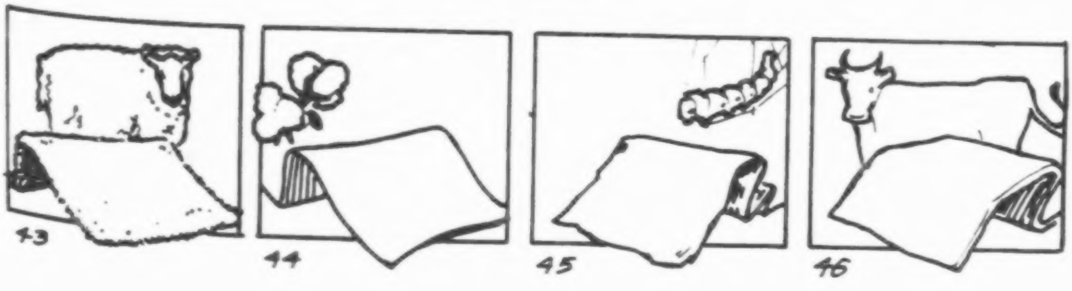


Lexicon, p. 55

25 solid
26 polka-dotted
27 striped
28 checked
29 paisley
30 argyle
31 quilted
32 plaid
33 tattersall
34 mesh
35 sleeve length
36 hat size
37 neck size
38 chest/bust
39 waist
40 hips
41 inseam
42 shoe size
43 wool
44 cotton
45 silk
46 leather

MEASUREMENTS

-Language of

    -Numbers: cardinal/ordinal
    -Fractions
    -Names of Common Measurements

-Concepts

    -Measuring
    -Fractions
    -Basic Functions: Adding, Subtracting
                       Multiplying, Dividing

-Metric System

    -Converting Metric->English
                English->Metric

Measurement

-Students' skills and knowledge in this area vary considerably. Many need to review the basics of reading a ruler, measuring items, and working with fractions.

Some Ideas and Activities:

1. Review units of measure and their relationship to each other. Ask student if they know plurals, abbreviations, etc. Write on board:

Name	Plural	Symbol	Abbreviations
inch	inches		in.
foot	feet		ft.
yard	yards		yd.
mile	miles		mi.

Some basics to review:

How many inches in a foot? How many feet in a yard? How do we convert inches to feet?, etc.

It is useful to have rulers, tape measures, gauges, etc. on hand to demonstrate. How many inches on a tape measure? (A standard tape measure has 60">)

2. Measure different items in the classroom. Ask students to measure three items of their choice, and report the results. The teacher or a student writes the name and size of each item on the board.

They can select sewing notions/tools, furniture, wrist size, waistline, etc. (See also "How to Take Measurements" in this same section.) If appropriate, introduce concepts of diameter, circumference, etc.

3. Fractions can be related to more familiar items:

a. illustrate with pies or circles

b. Discuss quarters as parts of a dollar, and briefly mention other coins too. For example:

-How many quarters in $1.00?
-How many dimes in $1.00?
-How many nickels in $1.00?
-How many pennies in $1.00?

c. See also Workshop in Math Literacy in the Resource file at the office.

4. Students often need practice in saying fractional measurements. Write several examples on the board:

5/8" - five eighths of an inch
2 1/2" - two-and-a-half inches

Then write the numbers and ask student to say the words.

See attached exercises.

5. REVIEWING Measurement:

How To Take Measurements

Ask students: -What are the standard places for measurement and what are they called?

Review vocabulary for measurements: bust, waist, hips, etc. Look at compound words: bustline, waistline, armhole, etc.

Review measurement language (i.e. numbers, fractions)

Have students read through How to Take Measurements and take a partners measurements.

To reinforce what was learned, have students practice measuring via TPR. Either the teacher or a student give a command based on the handout, "Measure from the name of your partner's neck to the waistline." The class make sure they are measuring the correct area. If not, they should identify what it is they are measuring. Rotate the person who gives the command so that all have a chance.

INTEGRATING COMPARATIVES

You can also integrate the language of comparatives here based on the measurements of individuals in the class. After they measure what the command asks for they record the measurement. The class can then work on comparatives such as "longer, shorter, wider, bigger, smaller, etc." with some of the particular measurements.

NUMBERS – CORRECT SPELLING

Use this page as a spelling and pronunciation reference sheet.

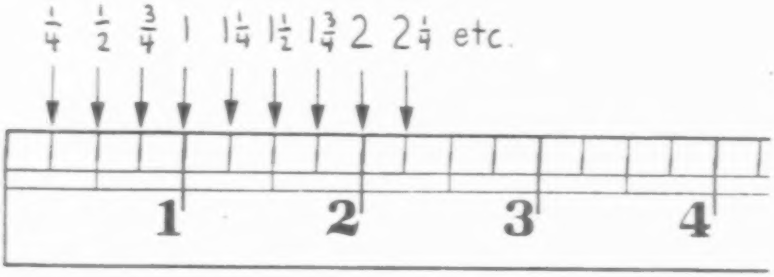
one	1	first	1st	eleven	11	eleventh	11th
two	2	second	2nd	twelve	12	twelfth	12th
three	3	third	3rd	thirteen	13	thirteenth	13th
four	4	fourth	4th	fourteen	14	fourteenth	14th
five	5	fifth	5th	fifteen	15	fifteenth	15th
six	6	sixth	6th	sixteen	16	sixteenth	16th
seven	7	seventh	7th	seventeen	17	seventeenth	17th
eight	8	eighth	8th	eighteen	18	eighteenth	18th
nine	9	ninth	9th	nineteen	19	nineteenth	19th
ten	10	tenth	10th	twenty	20	twentieth	20th

twenty-one	21	twenty-first	21st
twenty-two	22	twenty-second	22nd
twenty-three	23	twenty-third	23rd
twenty-four	24	twenty-fourth	24th
twenty-five	25	twenty-fifth	25th
twenty-six	26	twenty-sixth	26th
twenty-seven	27	twenty-seventh	27th
twenty-eight	28	twenty-eighth	28th
twenty-nine	29	twenty-ninth	29th
thirty	30	thirtieth	30th
forty	40	fortieth	40th
fifty	50	fiftieth	50th
sixty	60	sixtieth	60th
seventy	70	seventieth	70th
eighty	80	eightieth	80th
ninety	90	ninetieth	90th
one hundred	100	one hundredth	100th
one thousand	1000	one thousandth	1000th

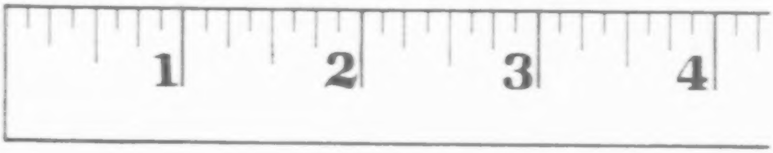
1 Measuring Half Inches and Quarter Inches

Look at a ruler or at a picture of one. Notice that it has both inch marks and marks between the inches.

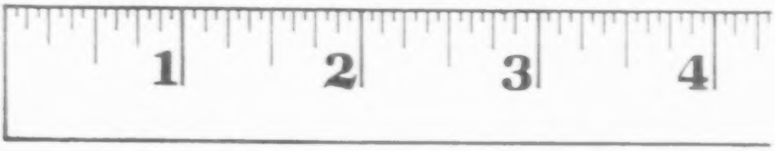
A few rulers are marked every **quarter** inch ($\frac{1}{4}$ in.):



Some are marked every **eighth** inch ($\frac{1}{8}$ in.):



Most have marks every **sixteenth** inch ($\frac{1}{16}$ in.):



No [illegible] which ruler you use, it's easy to read the half inches and quarter inch[illegible] Usually you can do it at a glance. Here's how:

- Look at the lines between each inch mark. They are of different lengths.
- On all rulers, the longest line between inch marks is a half-inch mark.
- The two next longest lines are always quarter-inch lines. There are two of them in each inch—one on either side of the half-inch mark.

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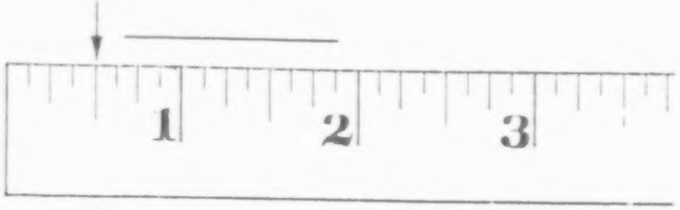
Name ____________________

Measurement

I. What measurement does the arrow point to on each ruler? Write your answers on the line next to each arrow.

1.



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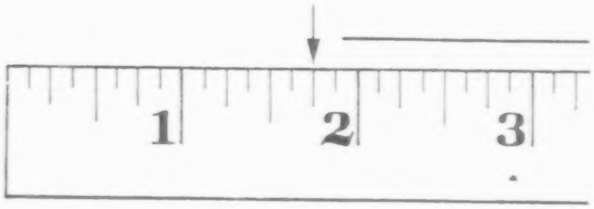

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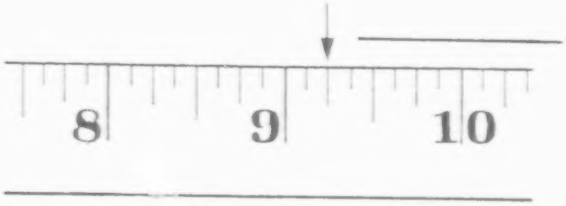


II. Which is longer?

Circle the larger measurement in each of the following pairs.
(Remember: one foot = 1' = 12")

(1) $\frac{1}{8}$" or $\frac{1}{4}$"

(2) $\frac{3}{8}$" or $\frac{1}{2}$"

(3) $\frac{3}{4}$" or $\frac{7}{8}$"

(4) $\frac{1}{2}$" or $\frac{5}{8}$"

(5) 11" or 1'

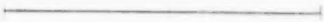
(6) 30" or 1 yard

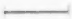
(7) 25" or 2'

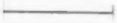
Exercises

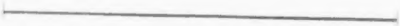
Use a ruler to measure each of the lines below. Write your measurements on the lines.

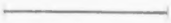
If you use your own ruler, you may wish to use the method of starting your measurements at the 1-in. mark. Remember to subtract 1 in. from your reading.

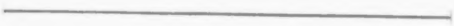
1. 

2. 

3. 

4. 

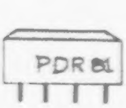
5. 

6. 

Now measure the length of each of the objects pictured below. Write each measurement on the line below the picture in each question.

7.______________

8.____________



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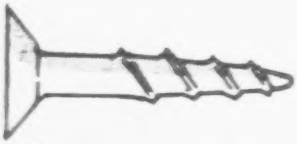

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19 Which Is Longer?

It is often useful to know which of two measurements is longer. For example, which is longer, a $\frac{3}{8}$-in.-long screw or one $\frac{7}{16}$ in. long?

To find out, change one of the fractions so that it has the same denominator as the other. (Multiply numerator and denominator by the same number.) Then compare:

$$\frac{3}{8}\text{ in.}\ \frac{\times 2}{\times 2} = \frac{6}{16}\text{ in.}$$

The $\frac{7}{16}$-in. screw is longer.

Exercises

Check the larger measurement in each of the following pairs:

1. ☐ $\frac{7}{16}$ in. ☐ $\frac{1}{2}$ in.
2. ☐ $\frac{1}{4}$ in. ☐ $\frac{3}{8}$ in.
3. ☐ $\frac{11}{16}$ in. ☐ $\frac{7}{8}$ in.
4. ☐ $\frac{5}{8}$ in. ☐ $\frac{1}{2}$ in.
5. ☐ $\frac{3}{8}$ in. ☐ $\frac{7}{16}$ in.
6. ☐ $\frac{3}{4}$ in. ☐ $\frac{5}{8}$ in.
7. ☐ $\frac{5}{8}$ in. ☐ $\frac{9}{16}$ in.
8. ☐ $\frac{13}{16}$ in. ☐ $\frac{7}{8}$ in.
9. ☐ $\frac{11}{16}$ in. ☐ $\frac{3}{4}$ in.
10. ☐ $\frac{5}{16}$ in. ☐ $\frac{3}{8}$ in.

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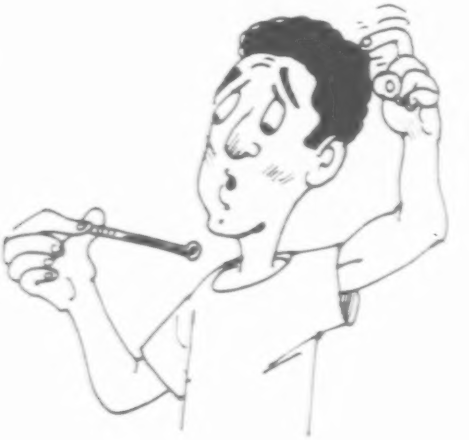
A Conversation Book (Kadow-carver) p.125 – 129

Metric and English Measurement

Class Discussion: Measurement Conversion

What is happening in this picture? Have you ever needed to convert metric to English measurements? English to metric? Make a list on the board of situations where you need to convert measurements.



Group Problem Solving: Converting Metric→English/English→Metric

Discuss the tables on the following pages with your teacher. Then use the tables to solve these problems with your group. Compare your answers with those of the class.

1. If a can of soup weighs 305 grams, how many ounces does it weigh?
2. If an aerosol can of bug spray is 12¾ ounces, how many grams does it weigh?
3. If a bottle of soda is two liters, how many quarts is it?
4. If a bag of cookies weighs 539 grams, how many ounces does it weigh?
5. If a wooden board measures three feet, how many meters is it?
6. If the store is two kilometers from your home, how many miles away is it?
7. You need two meters of cloth. How many yards do you ask for?
8. Your bedroom is 11' by 13'. How many square meters of carpeting do you need?
9. How much do you weigh: in pounds? in kilograms?

English to Metric

Measures of Length

1 inch	25.4 millimeters 2.54 centimeters 0254 meter
1 foot	3 meter
1 yard	91 meter
1 mile	1.61 kilometers

To Remember

12 in	1 ft
3 ft	1 yd
1760 yd	1 mi
5280 ft	1 mi

CONVERSIONS

When you know	Multiply by	to get
inches (in) (")	2.54	centimeters (cm)
feet (ft) (')	30	centimeters (cm)
yards (yd)	91	meters (m)
miles (mi)	1.61	kilometers (km)

Measures of Area

1 square inch = 6.45 square centimeters
1 square foot = 09 square meters
1 square yard = 84 square meters
1 square mile = 2.59 square kilometers

CONVERSIONS

When you know	Multiply by	to get
square inches (in²)	6.45	square centimeters (cm²)
square feet (ft²)	09	square meters (m²)
square yards (yd²)	84	square meters (m²)
square miles (mi²)	2.59	square kilometers (km²)
acres	4	hectares (ha)

Measures of Weight

1 ounce = 28.35 grams
1 pound = 45 kilogram
1 short = 91 metric ton

CONVERSIONS

When you know	Multiply by	to get
ounces (oz)	28.35	grams (g)
pounds (lb)	45	kilograms (kg)
short tons (2000 lbs)	91	metric tons (t)

Measures of Volume

1 cubic inch = 16.39 cubic centimeters
1 cubic foot = 03 cubic meter
2 cubic yard = 76 cubic meter
1 cubic foot = 28.32 liters

To Remember

3 tsp	1 Tbsp
2 c	1 pt
4 c	1 qt
4 qts	1 gal

CONVERSIONS

When you know	Multiply by	to get
teaspoons (tsp)	5	milliliters (ml)
tablespoons (tbsp)	15	milliliters (ml)
fluid ounces (fl oz)	30	milliliters (ml)
cups (c)	24	liters (l)
pints (pt)	47	liters (l)
quarts (qt)	95	liters (l)
gallons (gal)	3.8	liters (l)
cubic feet (ft³)	03	cubic meters (m³)
cubic yards	76	cubic meters (m³)

Measure of Liquid—Capacity

1 liquid quart = .95 liter

CONVERSIONS

When you know	Multiply by	to get
liquid quarts (liq qt)	95	liters (l)

Dry Measure—Capacity

1 dry quart = 1.1 liters

CONVERSIONS

When you know	Multiply by	to get
dry quarts	1.1	liters (l)

Metric to English

Measures of Length

1 meter = 39.37 inches
3.28 feet
1.09 yards
1 centimeter = .4 inch
1 millimeter = .04 inch
1 kilometer = .62 mile

CONVERSIONS

When you know	Multiply by	to get
millimeters (mm)	.04	inches (in)
centimeters (cm)	.4	inches (in)
meters (m)	3.28	feet (ft)
meters (m)	1.09	yards (yd)
kilometers (km)	.62	miles (mi)

Measures of Area

1 square centimeter = .16 square inches
1 square meter = 10.76 square feet
= 1.2 square yards
1 square kilometer = .39 square mile

CONVERSIONS

When you know	Multiply by	to get
square centimeters (cm²)	.16	square inches (in²)
square meters (m²)	1.2	square yards (yd²)
square meters (m²)	10.76	square feet (ft²)
square kilometers (km²)	.39	square miles (mi²)
hectares (ha) (10,000 m²)	2.5	acres

Measures of Weight

1 gram = [illegible]
1 kilogram = 2.2 pounds
1 metric ton = 2204.62 pounds

CONVERSIONS

When you know	Multiply by	to get
grams	.035	ounces (oz)
kilograms (kg)	2.2	pounds (lb)
tonnes (100 kg) (t)	1.1	short tons

Measures of Volume

1 cubic centimeter = .06 cubic inch
1 cubic meter = 35.31 cubic feet
1 cubic meter = 1.31 cubic yards
1 liter = .04 cubic foot

CONVERSIONS

When you know	Multiply by	to get
milliliters (ml)	.03	fluid ounces (fl oz)
liters (l)	2.1	pints (pt)
liters (l)	1.06	quarts (qt)
liters (l)	.26	gallons (gal)
cubic meters (m³)	35.31	cubic feet (ft³)
cubic meters (m³)	1.31	cubic yards (yd³)

Measure of Liquid—Capacity

1 liter = 1.06 liquid quarts

CONVERSIONS

When you know	Multiply by	to get
liters (l)	1.06	liquid quarts (liq qt)

Dry Measure—Capacity

[illegible]

CONVERSIONS

When you know	Multiply by	to get
liters (l)	.91	dry quarts

English to Metric

Measures of Length

1 inch	25 4 millimeters 2 54 centimeters 0254 meter
1 foot	3 meter
1 yard	91 meter
1 mile	1 61 kilometers

To Remember

12 in	1 ft
3 ft	1 yd
1760 yd	1 mi
5280 ft	1 mi

CONVERSIONS

When you know	Multiply by	to get
inches (in) ( )	2 54	centimeters (cm)
feet (ft) ( )	30	centimeters (cm)
yards (yd)	91	meters (m)
miles (mi)	1 61	kilometers (km)

Measures of Area

1 square inch = 6 45 square centimeters
1 square foot = 09 square meters
1 square yard = 84 square meters
1 square mile = 2 59 square kilometers

CONVERSIONS

When you know	Multiply by	to get
square inches (in^2)	6 45	square centimeters (cm^2)
square feet (ft^2)	09	square meters (m^2)
square yards (yd^2)	84	square meters (m^2)
square miles (mi^2)	2 59	square kilometers (km^2)
acres	4	hectares (ha)

Measures of Weight

1 ounce = 28 35 grams
1 pound = 46 kilogram
1 short - 91 metric ton

CONVERSIONS

When you know	Multiply by	to get
ounces (oz)	28 35	grams (g)
pounds (lb)	45	kilograms (kg)
short tons (2000 lbs)	91	metric tons (t)

Measures of Volume

1 cubic inch = 16 38 cubic centimeters
1 cubic foot = 03 cubic meter
2 cubic yard = 76 cubic meter
1 cubic foot = 28 32 liters

To Remember

3 tsp	1 Tbsp
2 c	1 pt
4 c	1 qt
4 qts	1 gal

CONVERSIONS

When you know	Multiply by	to get
teaspoons (tsp)	5	milliliters (ml)
tablespoons (tbsp)	15	milliliters (ml)
fluid ounces (fl oz)	30	milliliters (ml)
cups (c)	24	liters (l)
pints (pt)	47	liters (l)
quarts (qt)	95	liters (l)
gallons (gal)	3 8	liters (l)
cubic feet (ft^3)	03	cubic meters (m^3)
cubic yards	76	cubic meters (m^3)

Measure of Liquid—Capacity

1 liquid quart = 95 liter

CONVERSIONS

When you know	Multiply by	to get
liquid quarts (liq qt)	95	liters (1)

Dry Measure—Capacity

1 dry quart = 1 1 liters

CONVERSIONS

When you know	Multiply by	to get
dry quarts	1 1	liters (1)

FASHION

-Defining it

-Garment Styles

-Pictures/Definitions
    -Accessories

-Identifying Styles in
    Newspapers and Catalogues

-Newspaper Articles on Fashion

Fashion: What is it? and Who defines it?

-Use the comic strip below as a springboard for discussing the idea of what is in fashion.

-If you use the comic strip, consider including the following:

  -What is the purpose of cartoons/comics in the newspaper? (For example, humor, make fun of a situation and/or that they tell a story based on the human experience through characters...)

  -What is this comic strip talking about?

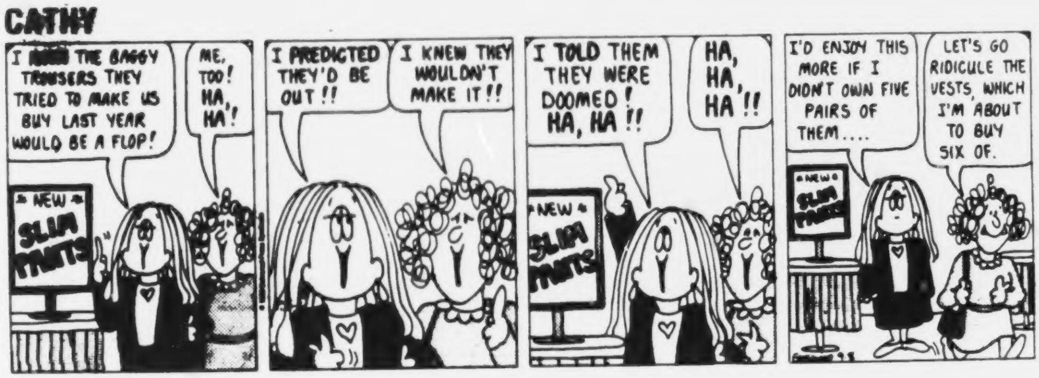
    In order to get at this question, you may want to ask the students questions like:
    -Where do you think the women are?
    -What does the sign say? What is the opposite of slim pants?
    -What are pants? Is there another way to say pants? (yes, trousers)
    -Discuss key vocabulary: tried to make, to be a flop, to make it, doomed, ridicule

  -What is the message that the comic strip communicates?

  -From here discuss fashion:
    -How does it affect you as a worker? (Different skills for different types of garments? Do sales effect your job?)

    -How does it effect you as a consumer? (Constant changes in clothing design; is it important for you to wear the latest fashion? How does it affect your pocketbook or wallet to always be in style?

    -What's in fashion now?


CATHY
I [illegible] THE BAGGY TROUSERS THEY TRIED TO MAKE US BUY LAST YEAR WOULD BE A FLOP!
ME, TOO! HA, HA!
NEW SLIM PANTS
I PREDICTED THEY'D BE OUT!!
I KNEW THEY WOULDN'T MAKE IT!!
I TOLD THEM THEY WERE DOOMED! HA, HA!!
NEW SLIM PANTS
HA, HA, HA!!
I'D ENJOY THIS MORE IF I DIDN'T OWN FIVE PAIRS OF THEM....
LET'S GO RIDICULE THE VESTS, WHICH I'M ABOUT TO BUY SIX OF.
NEW SLIM PANTS

Newsday
VSDAY, FRIDAY, SEPTEMBER 8, 1989

Fashion Ads in Newspapers

1. Bring in several department store ads for clothing items. (You can also ask the class to bring them in.)

2. Discuss one ad with the class as a group. Cover such items such as the following:

   - -What is the name of the store and its location?
   - -What is being advertised?
   - -Is it on sale?
   - -What is the price? regular price? sale price? Is it a reasonable price?
   - -What colors and sizes does it come in?
   - -Is a designer mentioned? If yes, what is his/her name?

3. Distribute ads to small groups of 2-3 students, and ask them to report back to the class on their ad.

4. When groups report back, write down their comments on the board. Can be done in columns to compare different stores or different garments, e.g.

Store	Item	Price	Color/Size	Designer

Making an Advertisement: Part I

1. Bring in ads (for clothing or other items) from newspapers or magazines.

2. Put students in pairs and give each an ad. Ask them to look over the ad and pick out examples of flowery language, exaggerated claims, interesting adjectives, informative statements, etc. i.e. How does the ad try to convince us to buy something. (They can circle or underline these examples.)

3. Each pair reports on its ad--reading it aloud and giving the examples selected. Teacher writes some of the examples on the board. See if language patterns and similarities emerge. What is "hard sell" vs. "soft sell"?

4. General discussion on their reactions to the ads. Which ones did the students like? Where were effective? Which sounded false?

Now the class is ready to do its own ads. (See Part II)

Making an Advertisement (Part II)

1. Tell the class-we want to make an advertisement (for this class in this program, for a garment made in the class, etc.)

2. Point out that each ad has a "target group" - whether wide or narrow. What was the target group in each of the ads previously looked at? What is the target group of our ad?

3. Brainstorm for ideas on the benefits, good points and advantages of this class, the garment or the product. Write them all down on the board (one person needs to make a list on paper). Then rank them. Decide what to eliminate. Put the text together.

4. Brainstorm for headlines and/or slogans, and select the most expressive for the purposes.

5. Have students design the format and do the illustrations. This can be done in groups or "committees".

Fashion Articles from Newspapers and Magazines

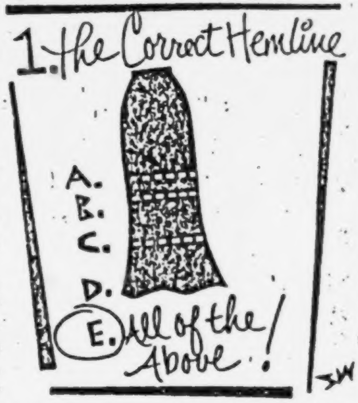
Two possible sources:

1. The New York Times has a fashion page on Tuesdays. Particularly useful is the brief and lively "By Design" column. See attached examples with implementation notes.

2. The Daily News has several "style" pages on Thursdays, with well-illustrated articles.

By Design | Going to Any Length

By CARRIE DONOVAN



Everyone thought — or hoped — the hemline controversy was over. But here it comes again.

This month most women are still shopping for fall clothes, satisfied that any number of skirt lengths are fine. October, however, is also the month that top designers in Milan, Paris and New York introduce their collections for next spring.

The word from Milan is that there is a decided preference for skirts on the long side, everywhere from mid-calf to just above the ankle. This week the influential creators of Paris begin their showings. And if a preponderance of long skirts start ankling down the runways, you can be sure the hemline subject will once again be a top fashion topic.

Advance looks at the new collections of America's trend-setting designers reveal that most are planning to show spring hemlines a bit longer, but they will still settle around the knee. Even the most august of American designers, however, have been known to be swayed by their European peers. So long skirts may still be added to collections.

Nevertheless, the fashionable woman should not give up her current independent stance on the hemline question. The length or lengths you find look best on you are the right ones for you to wear.

Sharon Watts

NEW YORK TIMES
10-18-88

SEE OVER FOR IMPLEMENTATION NOTES

How Article was Implemented in the Class:

1. Vocabulary - "Brainstorming:" Asked Students for names of different length skirts and parts of the leg where skirt can end.

Result:

	Skirt names	Parts of leg
Shortest		
	micro-mini mini	thigh
		above knee at knee just above knee
↓	maxi	mid-calf*
Longest	formal or floor length	ankle

Note: Also drew and labelled a leg on the board.

*Calf is also a young cow.

2. Vocabulary - some specific words from the article

   a. hemline - skirt length
   b. controversy - dispute or difference of opinion especially about a public opinion, e.g. abortion
   c. collection - both in general and fashion sense (Had some discussion about various aspects of fashion collection size; how they are put together; showings are two seasons in advance, etc.
   d. peers - people of equal position

   Brief mention of several additional and difficult words in the article that are not used as much: preponderance, stance, ankling; august (not the month).

3. Reading Aloud - Each student read 1 - 2 sentences. Asked questions after each paragraph to check for comprehension:

   a. What happens in the fashion world in October?
   b. Is there a definite preference for long skirts or short skirts in Europe now?
   c. What length are American designers planning to show?
   d. What is the opinion of the writer of the ariticle on skirt lengths?

4. Writing Exercise - Asked students to write 1 - 2 paragraphs at home expressing their opinions about skirt lengths. What do they like to wear; what do they like on others? (Told them not to worry about making mistakes. If they don't know a word, just leave it blank or even write it in their language.)

Special Machines
4-6-89

N.Y. Times 4/4/89

For Fall, Brown

Brace for brown, the new fashion color. A few seasons ago, fashion prophets were saying, "Red is the new black." Now, judging from runway shows and fabric trends, perhaps they will be saying brown is the new red.

Brown has a number of things going for it. People tired of wearing black but who want something really dark are opting for earth tones. Sheer fabrics, very much the rage on the runway, look good in brown.

Yorke & Cole, which presented its fall 1989 collection in Paris last month, showed lots of brown clothes, as did Martine Sitbon in her 1970's styles.

At its New York branch, at Lexington Avenue and 57th Street, Louis, Boston stocks a large percentage of its men's suits in shades of brown. That in the face of the conventional Savile Row wisdom that "brown is not worn in town."

"Brown is a big story for fall 1989," said Viviane Tubiana, the creative director of the New York Fabric Show, which opens its spring 1990 edition today at the Jacob K. Javits Convention Center. "It ties into the ecology movement, and it will work well with the natural range of colors we have for spring 1990: straw, thatch, herbal greens and wheats."

Nevertheless, black remains the best-selling fashion color in America, Ms. Tubiana said, followed by red, fuchsia and turquoise.

The brown revival is nothing new. John Jay, the creative director of advertising of Bloomingdale's, who likes brown in his graphic designs and his personal wardrobe, said, "We did a triple-page ad photographed by Horst on how brown was replacing black." That was in 1986.

(Handout: "For Fall, Brown")

Multiple Choice: circle the correct answer

1. The new fashion color for autumn is:
   a. red
   b. green
   c. brown
   d. black

2. The best-selling color in the U.S. is:
   a. blue
   b. black
   c. red
   d. brown

3. Louis, Boston is:
   a. a French restaurant in Boston.
   b. a men's clothing store in New York City.
   c. a women's clothing store in New York City.

4. Savile Row is:
   a. a group of chairs placed side-by-side.
   b. a method of rowing a boat.
   c. a street in London with men's clothing shops

5. Horst is:
   a. a famous fashion photographer.
   b. a type of sausage.

Fashion Catalogues

Clothing catalogues from department stores and mail order houses are good sources for class activities, especially because they combine pictures with descriptive text.

On a basic, informal level, students can look through these catalogues individually or in small groups. The teacher or students can explain new words and point out different styles, fabrics, colors, etc.

Other activities can follow, once the student have become familiar with the format and content of the catalogues. One possibility is to have the students to do their own descriptions of catalog items. (see next page)

STUDENTS PROVIDE DESCRIPTIONS OF CATALOG ITEMS

This can be presented to the students as a "marketing" activity. They are trying to sell the item to a mail order customer. Their descriptions can include more than just the basic facts about the item; they can make it sound as appealing, useful and attractive as possible.

Preparation: Select items from several catalogs, covering different price ranges, if possible. Assign a number to each item, and xerox the pictures and the descriptive text. Then, cut out the pictures and mount them on index cards (4x6 is a convenient size). On each card, write the name of the catalog it comes from. (See next page for examples)

Implementation:

1. Model a description for the class. Show them a catalog photo, and ask them to describe it. Write their responses on the board, with categories for each:

sweater	(what is it?)
turtleneck	(what style is it?)
black, white	(what colors does it come in?)
wool	(what is it made of?)
casual, daytime	(when is it worn? for what occasions?)
$30	(what is the price?)
lightweight and warm	(what are some special features?)
Made in U.S.A.	(Where was it made?)

2. Group the students in pairs or 3's. Try to have at least one fairly advanced student in each group. Tell each group to select a secretary.

3. Distribute one or two picture cards to each group. (Due to time factors, it's probably best not to do more than six cards altogether.) Ask each group to decide how to describe their items; the secretary will make notes for the group.

4. Allow whatever time is needed for the groups to complete their descriptions (about 10 minutes per card).

5. Each group reports on their items (one item at a time; go from group to group). The secretary (or a "reporter") reads the notes, and the picture card is displayed for all the students to see. As the description is read, the teacher writes it on newsprint.

After each item is described, ask all the students to try to guess the "correct" price. This adds an enjoyable game-type aspect, and gets all of them involved.

6. Distribute the xeroxed copies of the pictures and text so students can compare their descriptions with those in the catalogs. The picture cards can be collected for future use.

④ Honeybee

⑧ CHADWICK'S

Women's
talog

Follow-up:

1. Ask students to look over the catalog descriptions at home, and select some new vocabulary they'd like to review at the next class session.

2. Type up the students' descriptions (from the newsprint) and distribute at next class.

Students' Descriptions of Catalog Items

I. Fatemah/Hardy

Item #6: Colorful Sandals
-Three bright colors for summer to match with many dresses and skirts. For morning and afternoon. Comfortable for walking, shopping and working.
-Colors: Solid white; black heel strap with red, yeloow, turquoise and peacock; red heel strap with yellow, red, orange and green.
-Price: $70
-All leather

Item #2: Dress with short sleeves
-Two pockets at the top.
-Shirred at the waist.
-Length covers the knee.
-14 golden buttons, double-breasted.
-For Miss and women.
-Available in violet and black.
-Price: $110.

Item #8: Bathing Suit
-Very sexy and feminine; for hot days on the beach.
-white-on-black polka dots, with black-on-white polka-dotted cummerbund.
-Price: $40.

II. Joyce/Pei Hung

Item #3: Colorful Watches
-Black, white, blue and fuchsia watchbands.
-Oval face.
-24 K gold.
-Arabic numbers
-Elegant
-Price: $600.

Item #4: Mini-dress
-U-neck, sleeveless, black and white stripes, 100% cotton.
-Peplum skirt.
-For young ladies.
-Casual wear.
-Price: $60.

Item #9: Dress
-Crew neck, short sleeves, with a pocket.
-Colors: green, red, blue, pink and black.
-Striped, stretch belt.
-Price: $70.

HANDOUT

CATALOG DESCRIPTIONS

2 (Fatemah / Hardy

(SAKS FIFTH AVE.)

SALE: Now 139.90,
Originally $185.
Office onward!

with two rows of goldtone buttons, Le Crillon's double-breasted linen dress. With gathered touches at the set-in waist. Black or periwinkle blue. Imported. Misses sizes 4 to 14.

6. (Fatemah / Hardy)

. **Movable color.** By Jasmine, the nappa leather and snakeskin all-purpose, all-color sandal. (Also in white, for extra versatility.) Imported by Jasmine in 5-11M. White(10), red with multicolors(60), black with multicolors(01). *#F968* **$36.00** (HONEYBEE)

✓ 8 Fatemah / Hardy)

. **MAINSTREAM** one-piece polka dot swimsuit with scoop neckline, front and back; contrast waistband; soft cup bra. Nylon/Lycra® spandex. Hand wash. Made in U.S.A. **Black/white.** Sizes 8-16. **F7147-2**
Compare at...$44
OUR PRICE...$33
(CHADWICK'S OF BOSTON)

✓3. (Joyce / Pei Hung) (SAKS FIFTH AVE)

SALE: Now $75., *Originally $95.*
Timely versatility.

Our exclusive ladies' quartz-accurate watch with a set of four interchangeable lizard-grained straps: white, black, fuchsia, blue. A retro-look dial is enhanced with large Arabic numerals, a sweep second hand and a goldtone case. Warranty included.

✓4. (Joyce / Pei Hung) (HONEYBEE)

. **The little stretch dress with some things more.** Narrow stripes. Big peplum. And a designer named Betsey Johnson (bet that's no surprise). Washable cotton and Lycra® spandex for P(4-6), S(6-8), M(8-10), L(10-12). Black and white. Made in USA. *#D745* **$112.00**

9. . **FADS** one-pocket T-dress. Wear it as a chemise or belted. Padded shoulders; back slit. Polyester/cotton. Machine wash. Made in U.S.A. **Jade, Red, Royal, Pink** or **Black.** Sizes S,M,L. **F5558-2**
Compare at...$38
OUR PRICE...$29
(Joyce / Pei Hung)
(CHADWICK'S OF BOSTON)

ACCESSORIES

1. If possible, bring in some illustrations of various accessories (from articles, ads, fashion catalogs, etc.), and pass them around for students to look at.

2. Discuss what accessories are and what their fashion purpose is. Ask students for examples of accessories and list them on the board. Include specific styles for each (e.g. shoes--sandals, sneakers, flats, pumps, loafers, etc.).

3. Ask students to say what accessories they are wearing, with some descriptive detail (e.g. red and black scarf, silver bracelet). Write students' names on the board, and list their accessories as they say them. (You can have an informal contest to see who "wins" for the most and the least accessories.)

Clothes Labels

There are many activities that can be done with labels. As mentioned in the sewing section, the students can read labels in their clothes for fabric content. Also related to the fabric content is the fabric care (usually on the same label). A whole lesson on care of fabrics can be worked up in the following format.

Expect that most students will be quite skilled at washing their clothes and probably have many "secrets" as to how to get stains out, etc. In most cases, they are the experts. The language used in labels may or may not be familiar to them.

-Begin by asking them to look at the label of a partners blouse, skirt, or pants (or they can bring in an item of clothing). Have them record the content and washing instructions.

-Ask them to talk about care strategies. What works for them on what type of material? What hasn't worked? This could generate much about an individual's family and educational history. See what their mothers, grandmothers, or care takers taught them about this.

-Read the attached activity. Choose what is appropriate for your class or adapt it yourself.

Look For the Union Label

You can also compare labels (fabric content) and price if you take a field trip to a department store. Some things to look for are the fabric content, where the garment is made, and how much it costs.

Have the students research by going to a store and finding a common item decided on by the class (skirt, dress, shirt, sweater, etc.). They should record the fabric content, where the garment is made and the price and bring it into class. (A description is also important for the other students in the class.)

Now, compare shopping results by listing them on the board in the a column fashion. Discuss the differences in price as effected by the garment's fabric content--which materials are more expensive and why. Is price effected by where the garment is made? What does this mean? (See Union Label flyer for starters. If the class is interested in knowing more, Deidre has some reading materials and lesson ideas.) Are the prices reasonable?
Which item is the best deal based on price, quality and style.

Clothes Care Labels

Chris Steenwerth

Preparing to Read. Have you ever ruined a piece of clothing by cleaning it the wrong way? Did you read the care label?

Words to Know: ruined, disasters, bleach, laundry

Have you ever put a size large sweater in the wash, only to have it come out a size small? Or have you ruined a white shirt by washing it with your red sweat pants? Such disasters can be prevented by reading clothes care labels.

These labels may say *Dry Clean Only* or *Wash in Cold Water* or *Do Not Bleach*. They all serve the same purpose—to prevent laundry disasters!

There is a law that all new clothes must have care labels. The labels must be sewed or stamped on the clothing. The law says the labels must stay on. They must be easy to find and easy to read.

Do you make your own clothes? The cloth you buy must have a care label, too. You can ask for care labels to sew on the clothes you make.

The law can make sure all clothes have care labels, but the law can't make people read them. Preventing laundry disasters is up to you.

Caring for Clothes

When you buy new clothes, you want them to stay looking nice and to last as long as possible. The label inside the item of clothing tells you how best to care for it. If you follow these care instructions, your new clothes will look new longer.

A. Here are some labels you might find in different items of clothing. Answer the questions using the labels.

Pants:

Machine Wash
No Bleach
Tumble Dry
100% Polyester

Shirt:

80% Cotton
20% Polyester

Machine Wash
Cold

Line Dry

Robe:

60% Polyester
40% Rayon

Machine Wash Warm
Gentle, Tumble Dry Low
Cool Iron

Jacket:

DRY CLEAN ONLY

Blouse:

Hand Wash ONLY

1. Which clothes can be washed in a washing machine?

2. Which clothes cannot be washed in a washing machine?

3. Which clothes can be dried in a dryer?

4. What words tell you that the clothes can be dried in a dryer?

5. How can you dry clothes that cannot be dried in a dryer?

6. Can you wash the shirt and the robe at the same temperature?

.... How do you know? ....

....

7. Can you wash the pants and the robe at the same temperature?

.... How do you know? ....

....

8. Which clothes label tells you not to use bleach?

....

B. Washing machines, or washers, must be used correctly for clothes to get clean. Always read and follow the instructions on the washing machine you are using. Here are some instructions you might find at a washateria. Read them. Then put the following items in the correct order. Number the items from 1 to 8.

To Wash Clothes

1. Get clothes ready for washing. Empty pockets and cuffs. Sort items into separate loads.
2. Measure and add detergent to washer.
3. Put clothes loosely into the washer. Do not overload.
4. Close the lid. The washer will not work when the lid is open.
5. Select temperature according to the type of fabric being washed.
6. Insert coins to start the water. Washer will complete the cycle.

.... Set temperature.

.... Add detergent to washer.

.... Measure detergent.

.... Empty pockets and cuffs.

.... Add clothes to washer.

.... Put in money.

.... Sort clothes.

.... Close washer lid.

LOOK FOR THE UNION LABEL...

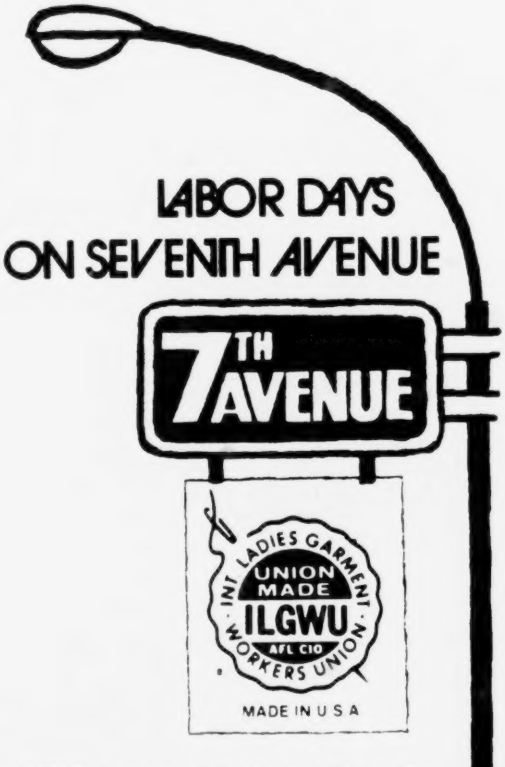
That simple message says a lot.

It says remember the people who make the clothing that makes Seventh Avenue famous – the cutters and sewing machine operators, the designers and samplemakers, the truckers and warehouse workers the clerical workers and salespeople – hardworking people who keep New York City's largest manufacturing industry alive.

It says buy the clothing that we make here in America – because every time we do, we create job opportunities for working people here, people who buy the services and products others make, who pay the taxes that keep our communities going.

It says look for the Union Label so you can be assured that your clothes are made under decent conditions, in places where workers have benefits and a chance for a better life.

So today and every day – LOOK FOR THE UNION LABEL – and think about the working people it represents – people just like you.



The ILGWU is sponsoring Labor Days on 7th Avenue to bring the message of Labor Day to the Garment Center.

The Vocabulary of Fashion

This list of fashion terminology was collected to give you a firm grasp of the language used by designers and fashionable women everywhere. It includes terms commonly used to describe the silhouettes, styles, and details of clothing design as well as fabric qualities, notions, and construction procedures. We have also included French terms that have become part of our fashion vocabulary. A knowledgeable and conversational use of the words listed here will certainly increase your fashion confidence.

a

A-line Dress or skirt resembling shape of an A.

accessories Articles of apparel that complete a costume, e.g., shoes, jewelry, etc.

allonger (a lohn zhay) Fr. To lengthen, to give clothing a longer appearance.

amincir (a men seer) Fr. To make thin, to give a slender look.

appliqué (a plee kay) Fr. Motif applied to cloth or garment.

ascot Broad neckscarf, tied so that one end falls over the other.

asymmetrical One sided, not geometrically balanced.

atelier (a te lyay) Fr. Dressmaking establishment, work room or studio.

au courant (oh koo rahn) Fr. Up to the moment, to know all about it.

avant-garde (a vahn gard) Fr. Ahead of fashion or trend.

b

backing Fabric joined to wrong side of garment or garment area, typically for reinforcement or opacity.

balmacaan Loose overcoat.

band Strip used to hold, ornament, or complete any part of garment or accessory.

bateau Neckline following curve of collar bone.

bell sleeve Full sleeve, flaring at lower edge like a bell.

bias Diagonal direction of fabric. ***True bias*** is at a 45° angle to grainlines.

binding Strip encasing edges as finish or trim.

bishop sleeve Sleeve that is full in the lower part, either loose or held by band at wrist.

blind hem Hem sewn invisibly with hand stitches.

blouson Bloused effect of fullness gathered in at and falling over a seam, typically bodice over skirt.

bodice Portion of garment above the waist.

bodkin Sharp, slender tool used to pull fabrics through narrow enclosed space, such as casing.

bolero Short jacket that ends above waist, Spanish origin.

bolt Unit in which fabric is packaged and sold by manufacturer. Usually contains 12-20 yards.

boning Flexible strips used to stiffen seams or edges.

border Strip of self-fabric or commercial trimming used to finish edge.

boutique A small retail store in which accessories and miscellaneous fashion items are sold. Often part of a couture house.

c

caftan Long, coat-like garment fastened with long sash, having extra long sleeves.

camisole Short, sleeveless underbodice, often joined to skirt and worn under jacket. Also, lingerie-like outer garment worn as a blouse.

cap sleeve Short sleeve just covering the shoulder and not continued under the arm.

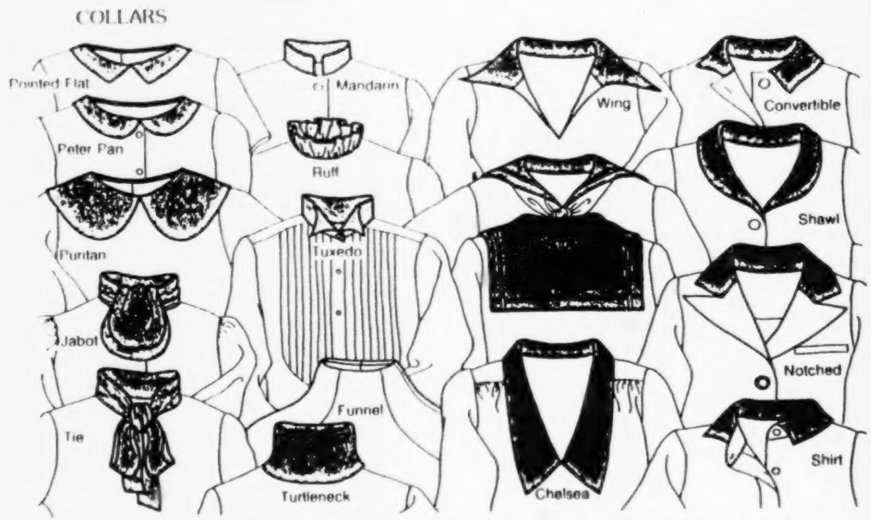
cape Sleeveless outer garment hanging loosely from shoulders, covering back and arms.

cardigan Close fitting collarless jacket, sweater, or bodice with center front closing.

cartridge pleat Rounded pleat that extends out rather than lying flat.

chemise Dress or undergarment styled like a loose slip or long undershirt.

VOGUE SEWING Harper + Row 1982



chesterfield Plain coat usually having velvet notched collar.

chevron V-shaped stripes.

chez (shay) Fr. At home, shop of, as chez Dior, Lanvin, etc.

chic (sheek) Fr. Originality and style in dress.

clip Cut in fabric to allow ease on curves or corners.

closure That which opens or closes a garment (buttons, etc.), *or area on which they are* placed.

coatdress Dress with coat-like lines and front closing.

collection All apparel exhibited at fashion showing. Spring and fall are the two major periods each year when collections are shown to trade and clientèle (customers).

colorfast Refers to fabric that will not fade or run during cleaning or laundering.

contrasting Opposing; showing off differences of color, fabric, shading, etc.

convertible Notched collar that can be worn either buttoned at neck or open with lapels.

couture (koo-tür) Fr. Sewing or needle work. Product of a seamstress; seam.

couturier (koo-tü-ryay) m. or **couturière** (koo-tü-ryare) f. Fr. Dressmaker; designer; head of a dressmaking house.

cowl Soft drape of fabric at neckline.

cravat Necktie folded or tied at front with ends tucked inside garment.

crew Round neckline that hugs the throat.

culotte Trouser-like garment with flaring leg portions to simulate a skirt.

cummerbund Wide sash worn around the waist.

cut-in-one Two or more sections cut in one piece, such as sleeve and bodice.

d

décolleté (day kawl-eh tay) Fr. Cut low at neckline, exposing neck and back or cleavage of bosom as in formal evening dress.

démodé (day maw-day) Fr. Old fashioned, out of style, unfashionable.

dernier cri (dern-yay kree) Fr. The latest fashion; the last word.

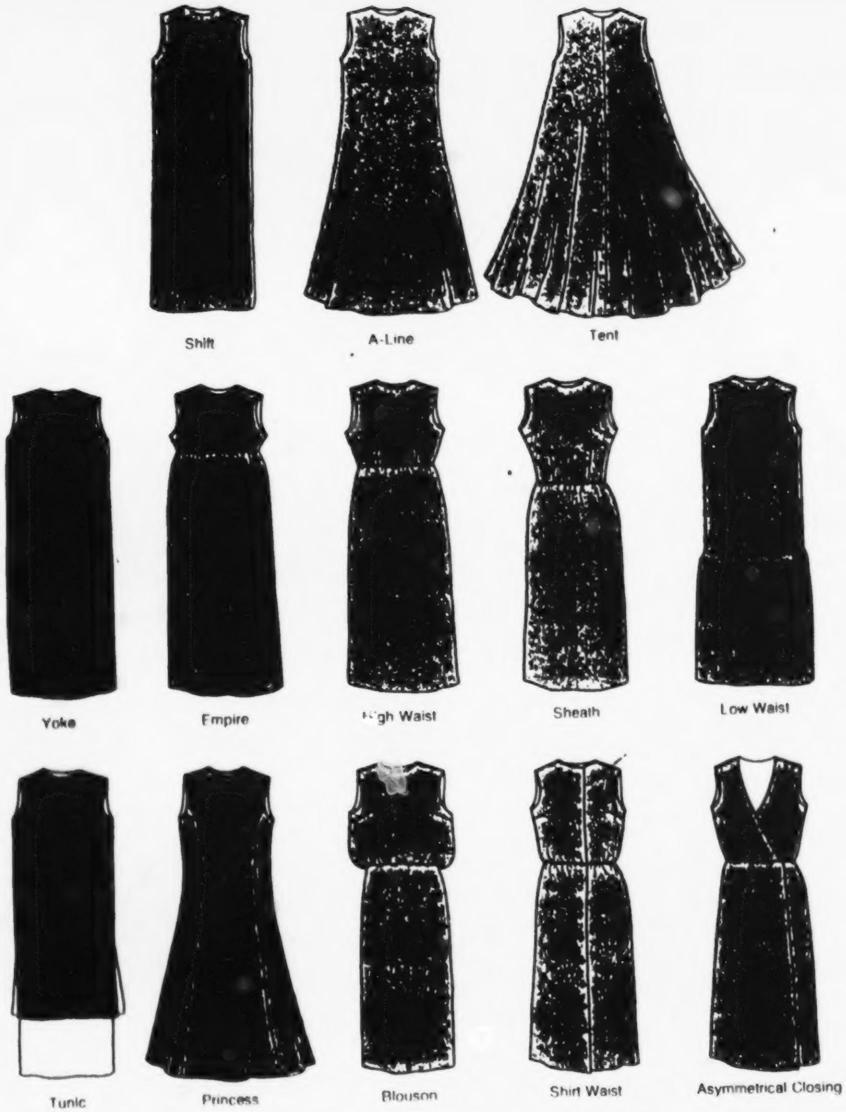
dickey Detachable shirt front.

dirndl Garment with full gathered skirt.

dolman Sleeve set into a deep armhole so as to resemble a kimono sleeve.

double-breasted Front closing

DRESS SILHOUETTES



that overlaps enough to allow two rows of buttons

dressmaking Art of sewing dresses, skirts, etc., distinguished from tailoring

drum lining Lining not sewn into garment seams

e

edgestitch Topstitching placed very close to finished edge.

edwardian Style of 1901-1910 when Edward VII was king of England.

elegance (ay-lay-gahns) Fr. Quality of being elegant; tasteful luxury.

empire Style of French empire period; high waistline, décolleté, loose, straight skirt.

enclosed seams Concealed by two garment layers.

ensemble The entire costume. Usually, dress and coat.

epaulet Shoulder trimming, usually a band secured with a button.

epaulet sleeve Sleeve with square cut shoulder section extending into neck in form of yoke. Strap sleeve.

eyelet Small, round finished hole in garment or fabric

f

face To finish an edge by applying a fitted piece of fabric, binding, etc. Also, the right side of the fabric.

fagoting Decorative stitch used to join two fabric sections that are spread apart.

fancy work Hand embroidery and needlework.

favoring Rolling one garment section slightly over another at the edge to conceal the seam.

feathering Removing stains by rubbing lightly in a circular motion from the outside edge of the stain to its center.

finger press Pressing small area by creasing with fingers.

finish Any means of completing raw garment edge.

flap Shaped garment piece attached by only one edge.

flare Portion of garment that spreads out or widens.

fleur de lis (fler-de-lee) Fr. Lily flower; heraldic emblem of former French royalty. Used as design in fabric, embroidery, jewelry, etc.

fly Fabric used as lap to conceal opening in garment.

full-fashioned Garments knitted flat and shaped by dropping stitches, in contrast to circular knits that are shaped by seams.

funnel collar Flaring outward at the top.

g

garni (gar-nee) Fr. Trimmed, garnished.

godet Triangular piece of cloth set into a garment for fullness or decoration.

gore Tapered section of garment; wider at lower edge.

grommet Large metal eyelet.

grosgrain Fabric or, most commonly, ribbon having heavy crosswise ribs.

gusset Fabric piece inserted at underarm to give ease in sleeve area.

h

halter Neckline having band around neck, attached to front of a backless bodice.

harem pants Garment with legs softly draped and gathered to narrow lining or ankle band.

haute couture (oht-koo-tür) Fr. High fashion, creative fashion design. Couturier houses as a group.

i, j

inset Fabric section or trim inserted within garment for fit or decoration.

interlining Layer of fabric between lining and underlining for warmth.

jabot Ruffle worn down front of bodice and fastened at neck.

jerkin Short jacket, coat, or vest; usually sleeveless pullover.

jewel Simple, round neckline at base of neck.

jumper One-piece garment with low cut bodice attached to skirt.

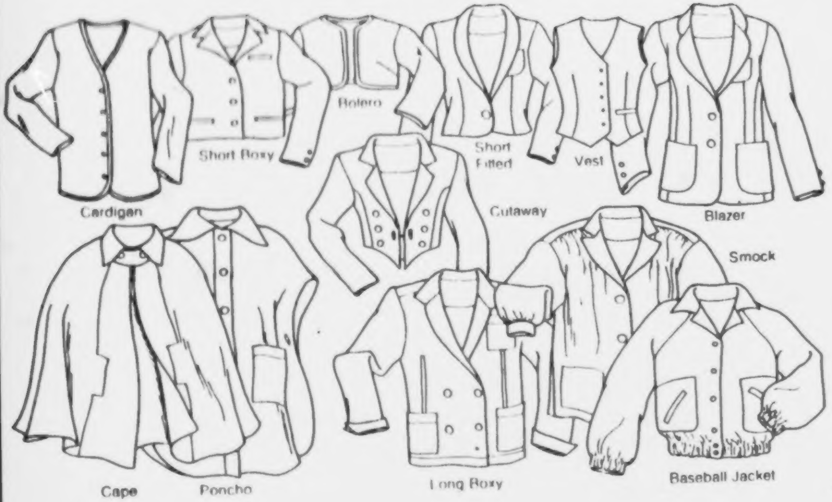
jumpsuit Pants and bodice joined in one garment.

jupe (zhup) Fr. Skirt.

k

keyhole Round neckline with inverted wedge-shaped opening at front.

JACKETS



kick pleat Pleat used for ease in a narrow skirt, may be a knife, inverted, or box pleat

kilt Pleated, plaid skirt with unpleated panel in front.

kimono Loose, wide sleeved robe, fastened at waist with obi, also used to describe style of sleeve cut in one piece with the bodice

l

lantern sleeve Bell sleeve with wrist section joining at bottom, creating a shape resembling a lantern.

lap Any edge that extends over another edge, as on a placket

lapels Part of garment that turns back, especially front part of garment that folds back to form continuation of collar

layout Cutting chart on instruction sheet showing placement of pattern pieces

line Style, outline, or effect given by the cut and construction of the garment

lingerie Women's lightweight underclothing

longuette Style derived from below knee hem lengths

m

macramé Bulky, knotted lace woven in geometrical patterns

maillot (my yo) Fr. One piece, tight fitting bathing suit

maison de couture (me zohn de koo tür) Fr. Dressmaking establishment

mandarin Small standing collar that hugs neck

mannequin (man-eh-kin) Fr. Dressmaker form, dummy. Person wearing new clothes to present at fashion show or collection.

marking Transfer of construction symbols from paper pattern to fabric.

martingale A half belt or strap, generally placed on the back of a garment

matelasser (ma tla say) Fr. To pad or cushion

middy Slip on blouse with typical sailor collar

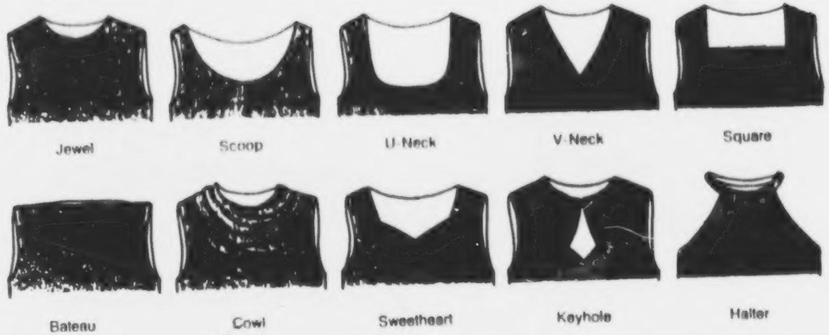
mini Hem length falling at mid thigh

miter Diagonal seaming at a corner

mode (mawd) Fr. Fashion, manner, vogue

motif Unit of design, used as decoration or pattern

NECKLINES



mounting Term sometimes used for underlining. Two layers of fabric are based together and sewn as one.

n

nap Soft surface with fibers that lie smoothly in one direction.

negligée Decorative dressing gown, worn indoors by women.

notch *v*, Cutting wedges from seam allowances. *n*, Pattern symbol transferred to fabrics to indicate matching points.

notions Items other than fabric or pattern required to complete garment.

o

obi Broad Japanese sash.

opening Synonymous with closure, also, fashion showing of apparel for season

overblouse Blouse not tucked in at waistline

overskirt Decorative skirt worn over another garment.

p

pantsuit Women's suit consisting of jacket with pants instead of skirt.

passementerie (pahs-mahn-tree) Fr. Trimming, particularly heavy embroideries or edgings.

peasant sleeve Full sleeve set into dropped shoulder and usually gathered into wristband.

peignoir Originally, a robe of terrycloth worn instead of a towel; now, a robe that matches a nightgown.

pelt Skin of animal with fur intact.

peplum Small flounce or extension of garment around hips, usually from bodice.

peter pan Flat shaped collar, with round corners.

piece Specified length of goods as rolled from loom.

piece goods Fabric sold in pieces of fixed length or by the yard.

pin basting Pinning seams before stitching.

pinafore Sleeveless apron-like fashion worn over a dress or other garment.

pinking Cutting raw edge with pinking or scalloping shears to retard raveling.

pivot Stitching around corner by leaving needle in fabric, raising presser foot, and turning fabric in new direction.

placket Garment opening fastened with zipper, snaps, buttons, or hooks and eyes.

plunge Neckline cut so low as to reveal curve of breasts.

prefold Folding and pressing garment section or binding before applying to garment.

preshape Shaping fabric into curves like those of area to which it will be applied; done with steam before stitching to garment.

preshrink Contracting fabric before construction.

prêt à porter (pret ah portay)

Fr Ready to wear, more current than "confection"

princess line Garment fitted with seams instead of darts

purl Stitch made by bringing needle out across thread so as to hold it, also looped edge of embroidery, lace

r

raw edge Unfinished edge of fabric

remnant Unsold end of piece goods, leftover piece of cloth

répertoire (rep·e twar) Fr Collection of works by a designer.

right side Finished side of fabric, outside of garment

rip Removing stitches improperly placed, also, tearing fabric along straight grain

roll Desired curve and fold (commonly on a collar), shaping established by pressing, pad stitching, etc

S

sash Ornamental band or scarf worn around the body

scalloped Cut into semicircles at edge or border

scoop Deep neckline cut to shape of U

seam allowance Width of fabric beyond seamline, not including garment area

seam binding Ribbon like tape used to finish edges

secure Fasten permanently by means of knot, backstitching, etc

self Of same material as rest of garment

selvage Lengthwise finished edges on all woven fabrics

semi-fitted Fitted to conform partly, but not too closely, to shape of figure

shank Link between button and fabric to allow for thickness of overlapping fabric

shawl Triangular piece of fabric worn around shoulders

sheath Close fitting dress with *straight skirt*

sheer Transparent fabric; comes in varying weights

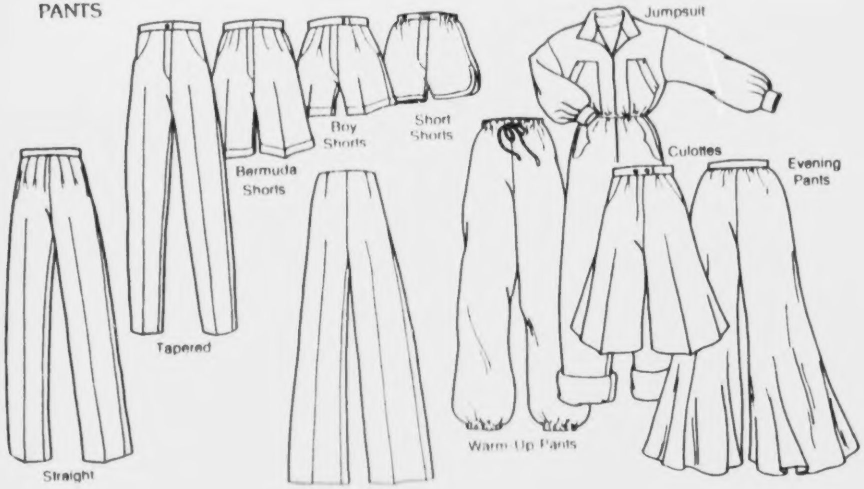
shift Loose fitting dress

shirtwaist Dress with bodice details similar to shirt

shrinking Contracting fabric with steam or water to eliminate excess in specific area

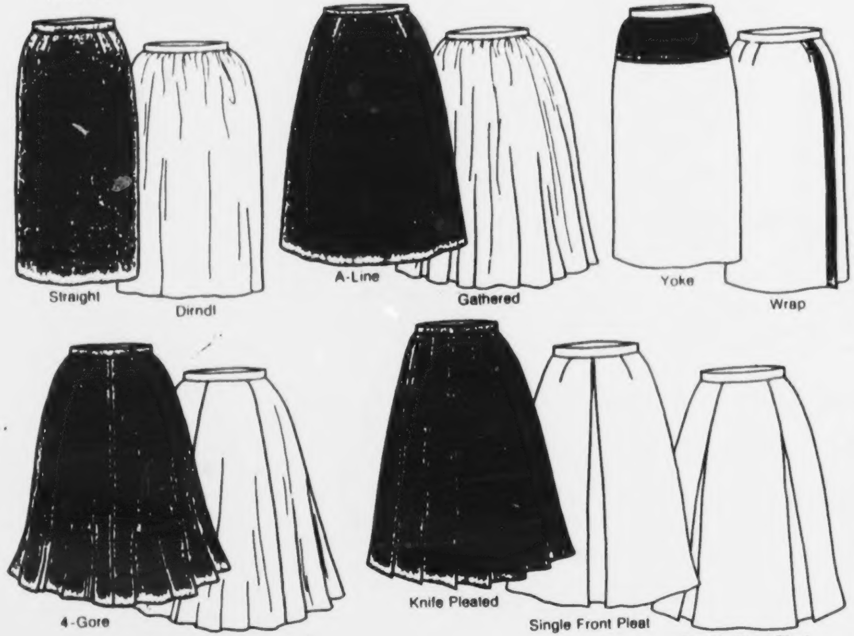
silhouette Outline or contour of figure or garment

PANTS



Flared

SKIRTS



single-breasted Center front closing with enough flap to allow one row of buttons.

slash Cut taken in fabric to facilitate construction.

slit *Long, narrow opening, also,* to cut lengthwise.

soft suit Dressy suit with a minimum of inner construction, also *dressmaker suit*

soigné (swa nyay) Fr Well groomed, highly finished, carefully done

soutache (soo tash) Fr Narrow braid trim

sportswear Garments meant for informal or casual wear

stay Means of maintaining shape of garment area.

stiletto Pointed instrument for punching holes ,in fabric; smaller version called *awl*.

stole Long scarf wrapped around shoulders.

surplice Bodice with one side wrapping over the other side.

t

tab Small flap or loop attached at one end.

tack Joining two garment layers with small, loose handstitches or thread loop.

taille (tie·y) Fr. Size, waist.

tailoring Construction technique requiring special hand sewing and pressing to mold fabric into finished garment.

taper Cutting or stitching at slight diagonal, generally to make gradually smaller.

tension Amount of pull on thread or fabric during construction of garment.

thread count Number of threads in one square inch of fabric.

tissu (tee·su) Fr Textile, fabric; texture.

toile (twahl) Fr. Linen or cotton cloth. Also muslin copy of a design, purchased by firms to copy original. Sometimes made by dressmakers to show customers garments that they are prepared to copy.

topstitching Machine stitching parallel to seam or edge, done from right side of garment.

train Extended part of garment, usually wedding dress, which trails at back.

transfer pattern Commercial pattern having design stamped on paper, usually transferred to fabric by iron.

trim To cut away excess fabric.

trimming Feature added to garment for ornamentation.

tunic Long top, worn over another garment.

turnover A garment section, usually collar or cuff, which folds back upon itself.

turtleneck High turnover collar that hugs throat.

twill tape Firmly woven tape.

U, V

underlining Fabric joined in garment seams to give inner shape or support.

V-neck *Neckline shaped in* front like the letter V.

vane Web or flat extended part of a feather.

vendeuse (vahn-doos) Fr. Saleswoman. In Paris dressmaking houses, the saleswoman is an important staff member.

vent Faced or lined slash in garment for ease.

vest Short, close-fitting garment without sleeves, similar to man's waistcoat.

volant (vaw-lahn) Fr. Flounce.

W, Y

welt Strip of material stitched to seam, border, or edge.

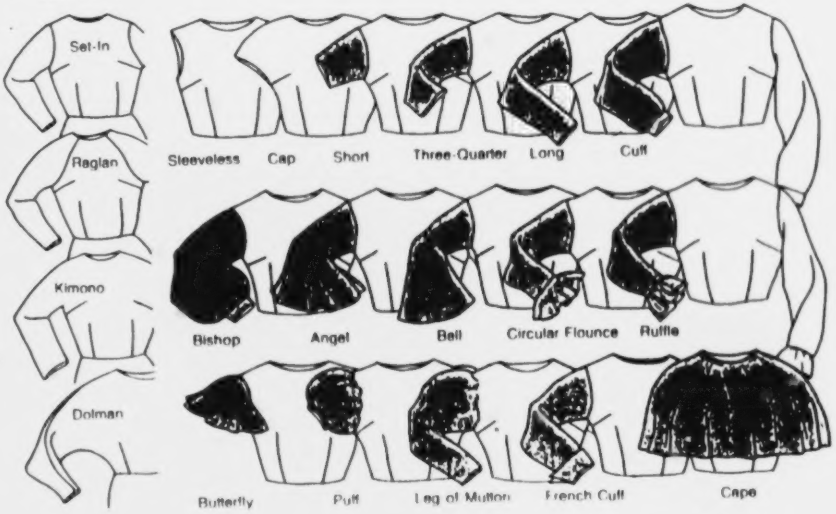
wrap-around Garment or part of a garment wrapped around person, as cape or skirt.

wrong side Side of fabric on inside of garment.

yardage block Guide on back of pattern envelope; includes garment description, measurement, yardage, notions, etc.

yoke Fitted portion of garment, usually at shoulders or hips, designed to support rest of garment hanging from it.

SLEEVES



JOBS/WORK

- What's Your Job?
    - What do you do?
    - Where do you work?
    - Interacting with Co-workers and Supervisors-Communication Map
    - Bosses/Supervisors/Foreman
    - Calling in Sick/Late/etc.
    - How does the industry affect your job?
- Looking for a Job
    - Looking at Help Wanted Ads
    - Calling for an appointment
    - Filling out an application
    - Interviewing
    - Resumes

Using Photos/Pictures of Workers

Using photos/pictures of workers in the industry is an excellent way to work with any learner. Specifically for ESL, it can be used with multi-level classes. Beginning level learners can work on vocabulary, descriptions, and simple role plays or discussions about the picture. For more intermediate and advanced ESL learners, discussions, role plays, and writing assignments can spark lively discussions.

Photos/pictures can also be utilized to work on trouble spots of the learners. One example is using the photos to work on prepositions. Through students' writing, one teacher found that her class had trouble using prepositions. The class generated a list of prepositions and separated the list according to type of preposition. The photos were handed out to pairs of learners who then wrote simple sentences using the prepositions. Invariably, the students began discussing working conditions--in the photos and how they related to their past or present experiences. Some of the stories generated in discussion were then written up by the class. See attached.

There are class sets of pictures in the resource file. Ask students to bring in photos/pictures of interest to them. This is very helpful in gearing the lesson to their needs and interests. They might also try drawing or copying down pictures that represent their interests which they are unable to find elsewhere.

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A CLASS SET OF THESE PHOTOS WILL BE AVAILABLE IN YOUR RESOURCE LIBRARY.

THERE MAY NOT BE ENOUGH FOR EACH STUDENT, SO THIS WILL BE A GOOD OPPORTUNITY FOR THE LEARNERS TO WORK IN PAIRS OR SMALL GROUPS!

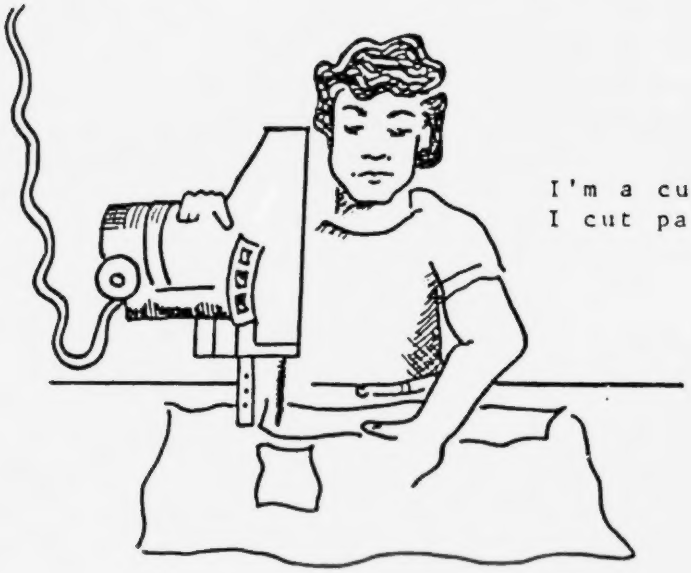
WE WILL SEND YOU A COPY OF ANY OTHER PHOTOS WHICH ARE MADE INTO CLASS SETS.

What's your job?

There are many activities which you can do relating to this area. They are attached and are self-explanatory. One suggestion: try to generate the information from the learners first and use the worksheets to reinforce what was said or new vocabulary. Learners can practice listening skills by having to listen to their colleagues description of his/her job and then each tells the class one thing they remember about that person's job.

These discussions and worksheets are also good springboards for writing. (See Writing About Work directly following the worksheets on What's Your Job?)

WHAT'S YOUR JOB?



I'm a cutter.
I cut patterns.

EXERCISE I: Fill in the blanks. (all levels)

WHAT'S YOUR JOB?	WHAT DO YOU DO?
I'm a spreader.	I spread bolts of cloth onto a table.
I'm a seamer.	I close seams.
I'm a pocket setter.	I bag pockets.
I'm a sorter.	I ____________________.
I'm a hemmer.	I ____________________.
I'm a loop maker.	I ____________________.
I'm a fuser.	I ____________________.
I'm a floorlady.	I ________________________ and ______________________.
I'm a ____________________.	I press large pieces of cloth on the buck press.
I'm a ____________________.	I set company labels.
I'm ______________________.	I set buttons according to specs.

ESL in the Garment Shop
p. 16

I'm ____________________.	I stitch down seams.
I'm ____________________.	I set waistbands.
I'm ____________________.	I cut patterns.
I'm ____________________.	I bag the finished clothing.
I'm ____________________.	I distribute work to the stitchers.
________________________.	_____________________________.
________________________.	_____________________________.
________________________.	_____________________________.

EXERCISE II: Fill in the blanks, again. (all levels)

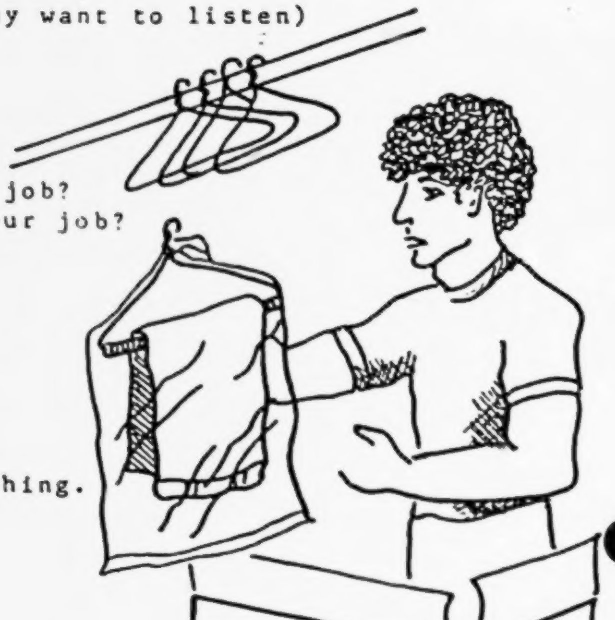
Repeat Exercise I, this time, answer the questions:

What's his job?	What does he do?
What's her job?	What does she do?
What's their job?	What do they do?

EXERCISE III: DISCUSS (int. & adv.)
(beg. may want to listen)

Discuss:

What's your job?
What do you do?
What do you like about your job?
What don't you like about your job?



I'm a bagger.
I bag the finished clothing.

ESL in the Garment Shop
p. 17

Writing about work

THESE STEPS DONE COLLABORITIVELY WITH TEACHERS AND STUDENTS

-Students are asked to write 3 reasons why they like their jobs.
-Students read their sentences.
-Teacher records the sentence on newsprint (Spelling correctly but not changing the wording. This way the students make corrections 'privately'.)
-Together with the students organize the sentences into a paragraph.

-Students are asked to write (or dictate) 3 reasons why the dislike their job.
-Teacher records on newsprint.
-Group the sentences by similar themes (bosses, co-workers, room, machines)
-Then put the sentences in each group in order
-Then put the groups in order.

-Rewriting can take place once the piece is ordered. If there is repitition, sentences can be combined (conjuctions, etc.). Transition and other sentences can then be added where needed or desired.

What was generated from Allison's class was:

I like my job because:

the people there are good to me.
it is easy and the people are friendly.
I talk with my friends. I speak English.
I don't eat so much when I work.
I make so many beautiful trimmings and I enjoy my work.
everyday I'm learning the new technique and methods to make patterns. I want more technical knowledge for my future and that way I will be able to do work in pattern production.

I hate my job because:

money
I don't make alot of money.
there's too much work and not enough money.
the union is very bad and I'm not making any money at piecework.

machines
the machine breaks too much and I can't make any money.
the machines are old. The cutter is uneven.

co-workers/room
my room is very busy.
the light in my corner is missing.
I don't understand the English.
some ladies talk too much.
the girls are always fighting.

boss
sometimes my boss is not nice.
my boss has tired nerves.
my boss is very ugly.
I have to stay there all day.

What's It Like Where You Work?

-Have the class read the attached poem, "The Shoe Factory".

First the teacher reads the poem aloud, emphasizing rhythm and repetition. Ask the class what words they heard more than once. List them on the board.

Without understanding everything, ask the class, what feeling do the words give them?

Next have the class read the poem, either in a group or have individual learners read parts of the stanzas and the whole class reads the verse in italics.

Discuss the vocabulary that the learners are unfamiliar with. Try to get them to understand it in the context.

-Have the class write their own poem about their workplace.

-As a group, generate a list of some of the repetitive actions that they do on their job. List them on the board.

-Next divide the class into small groups by similar jobs.

In these groups the learners should generate more specific repetitive actions by showing each other (if they can't say it) or telling. Have one learner make a list.

Then they need to think about what else they want express in the poem. This could range from anything to opinions about the job, noises at the factory, what daydreams they have while they do these repetitive actions, etc.

-Have the groups recite their poems to each other.

-Revise for expressiveness.

-Send to office to be typed and returned to the learners. (Make a small booklet!)

See also Comparing Jobs and Workplaces (as attached). For advanced classes, there is also "My First Job" by Rose Cohen. Use it to compare the first day on the job and piece work shops in 1918 to those of today.

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From *Out of the Shadow*, 1918

MY FIRST JOB

by Rose Cohen

About the same time that the bitter cold came father told me one night that he had found work for me in a shop where he knew the presser. I lay awake long that night. I was eager to begin life on my own responsibility but was also afraid. We rose earlier than usual that morning for father had to take me to the shop and not be over late for his own work. I wrapped my thimble and scissors, with a piece of bread for breakfast, in a bit of newspaper, carefully stuck two needles into the lapel of my coat and we started.

The shop was on Pelem Street, a shop district one block long and just wide enough for two ordinary sized wagons to pass each other.

We stopped at a door where I noticed at once a brown shining porcelain knob and a half rubbed off number seven. Father looked at his watch and at me.

"Don't look so frightened," he said. "You need not go in until seven. Perhaps if you start in at this hour he will think you have been in the habit of beginning at seven and will not expect you to come in earlier. Remember, be independent. At seven o'clock rise and go home no matter whether the others go or stay."

He began to tell me something else but broke off suddenly, said "good-bye" over his shoulder and went away quickly. I watched him until he turned into Monroe Street.

Now only I felt frightened, and waiting made me nervous, so I tried the knob. The door yielded heavily and closed slowly. I was half way up when it closed entirely, leaving me in darkness. I groped my way to the top of the stairs and hearing a clattering noise of machines, I felt about, found a door, and pushed it open and went in. A tall, beardless man stood folding coats at a table. I went over and asked him for the name (I don't remember what it was). "Yes," he said crossly. "What do you want?"

I said, "I am the new feller hand." He looked at me from head to foot. My face felt so burning hot that I could scarcely see.

"It is more likely," he said, "that you can pull bastings than fell sleeve lining." Then turning from me he shouted over the noise of the machine: "Presser, is this the girl?" The presser put down the iron and looked at me. "I suppose so," he said, "I only know the father."

The cross man looked at me again and said, "Let's see what you can do." He kicked a chair, from which the back had been broken off, to the finisher's table, threw a coat upon it and said, raising the corner of his mouth: "Make room for the new feller hand."

One girl tittered, two men glanced at me over their shoulders and pushed their chairs apart a little. By this time I scarcely knew what I was about. I laid my coat down somewhere and pushed my bread into the sleeve. Then I stumbled into the bit of space made for me at the table, drew in the chair and sat down. The men were so close to me at each side I felt the heat of their bodies and could not prevent myself from shrinking away. The men noticed and probably felt hurt. One made a joke, the other laughed and the girls bent their heads low over their work. All at once the thought came: "If I don't do this coat quickly and well he will send me away at once." I picked up the coat, threaded my needle, and began hastily, repeating the lesson father impressed upon me. "Be careful not to twist the sleeve lining, take small false stitches."

My hands trembled so that I could not hold the needle properly. It took me a long while to do the coat. But at last it was done. I took it over to the boss and stood at the table waiting while he was examining it. He took long, trying every stitch with his needle. Finally he put it down and without looking at me gave me two other coats. I felt very happy! When I sat down at the table I drew my knees close together and stitched as quickly as I could.

When the pedlar came into the shop everybody bought rolls. I felt hungry but I was ashamed and would not eat the plain, heavy rye bread while the others ate rolls.

All day I took my finished work and laid it on the boss's table. He would glance at the clock and give me other work. Before the day was over I knew that this was a "piece work shop," that there were four machines and sixteen people were working. I also knew that I had done almost as much work as "the grown-up girls" and that they did not like me. I heard Betsy, the head feller hand, talking about "a snip of a girl coming and taking the very bread out of your mouth." The only one who could have been my friend was the presser who knew my father. But him I did not like. The worst I knew about him just now was that he was a soldier because the men called him so. But a soldier, I had learned, was capable of anything. And so, noticing that he looked at me often, I studiously kept my eyes from his corner of the room.

Seven o'clock came and everyone worked on. I wanted to rise as father had told me to do and go home. But I had not the courage to stand up alone. I kept putting off going from minute to minute. My neck felt stiff and my back ached. I wished there were a back to my chair so that I could rest against it a little. When the people began to go home it seemed to me that it had been night a long time.

The next morning when I came into the shop at seven o'clock, I saw at once that all the people were there and working as steadily as if they had been at work a long while. I had just time to put away my coat and go over to the table, when the boss shouted gruffly, "Look here, girl, if you want to work here you better come in early. No office hours in my shop." It seemed very still in the room, even the machines stopped. And his voice sounded dreadfully distinct. I hastened into the bit of space between the two men and sat down. He brought me two coats and snapped, "Hurry with these!"

from *Out of the Sweatshop* by Leon Stein, pp. 27 - 31

From this hour a hard life began for me. He refused to employ me except by the week. He paid me three dollars and for this he hurried me from early until late. He gave me only two coats at a time to do. When I took them over and as he handed me the new work he would say quickly and sharply, "Hurry!" And when he did not say it in words he looked at me and I seemed to hear even more plainly, "Hurry!" I hurried but he was never satisfied. By looks and manner he made me feel that I was not doing enough. Late at night when the people would stand up and begin to fold their work away and I too would rise, feeling stiff in every limb and thinking with dread of our cold empty little room and the uncooked rice, he would come over with still another coat.

"I need it the first thing in the morning," he would give as an excuse. I understood that he was taking advantage of me because I was a child. And now that it was dark in the shop except for the low single gas jet over my table and the one over his at the other end of the room, and there was no one to see, more tears fell on the sleeve lining as I bent over it than there were stitches in it.

I did not soon complain to father. I had given him an idea of the people and the work during the first days. But when I had been in the shop a few weeks I told him, "The boss is hurrying the life out of me." I know now that if I had put it less strongly he would have paid more attention to it. Father hated to hear things put strongly. Besides he himself worked very hard. He never came home before eleven and he left at five in the morning.

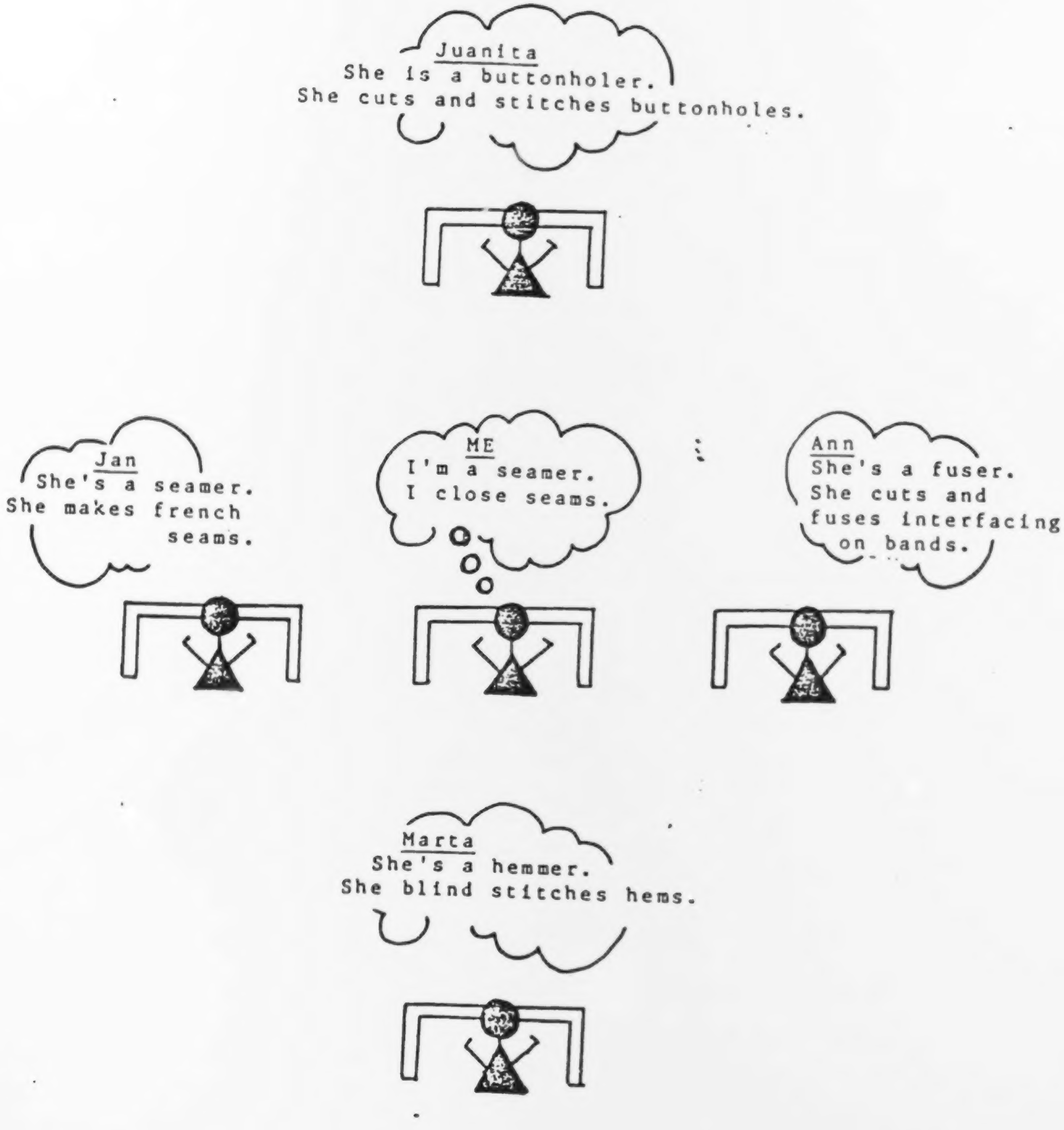
He said to me now, "Work a little longer until you have more experience; then you can be independent."

"But if I did piece work, father, I would not have to hurry so. And I could go home earlier when the other people go."

Father explained further, "It pays him better to employ you by the week. Don't you see if you did piece work he would have to pay you as much as he pays a woman piece worker? But this way he gets almost as much work out of you for half the amount a woman is paid."

I myself did not want to leave the shop for fear of losing a day or even more perhaps in finding other work. To lose half a dollar meant that it would take so much longer before mother and the children would come. And now I wanted them more than ever before. I longed for my mother and a home where it would be light and warm and she would be waiting when we came from work.

MY PERSONAL MAP


Juanita
She is a buttonholer.
She cuts and stitches buttonholes.
Jan
She's a seamer.
She makes french seams.
ME
I'm a seamer.
I close seams.
Ann
She's a fuser.
She cuts and fuses interfacing on bands.
Marta
She's a hemmer.
She blind stitches hems.

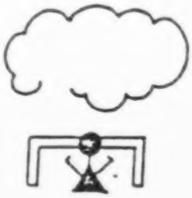
MY PERSONAL MAP

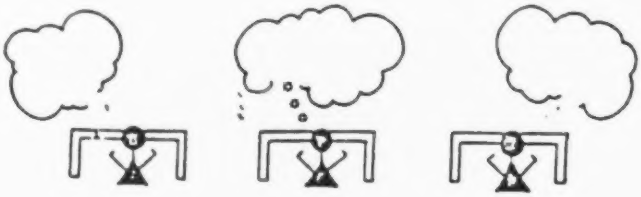
EXERCISE I: TALKING AT WORK (all levels)

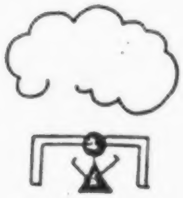
Following the example given, draw a personal map.

Answer the following questions:

Who sits next to you on the right?
Who sits next to you on your left?
Who sits in front of you?
Who sits behind you?







For each of the above?

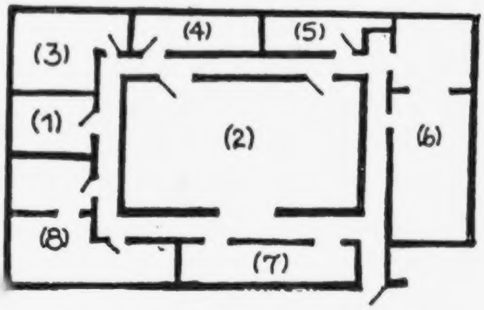
What is her job?
Do you talk with that person?
What do you talk about?
Do you speak in English or your native language?

ESL in the Garment Shop
p. 20

PLANT TOUR

Hi, my name is Thien. Welcome to Kartex Clothing. We make the famous Kartex slacks. Let me take you on a tour of the shop.

(1) This is the cutting room. Juan is a spreader. He spreads out the bolts of cloth onto the table. Then Michelle, the cutter, lays out the patterns and cuts out the pieces. Next, the sorter sorts the pieces and makes up bundles for the floorladies. These bundles go into trucks and are rolled out to the stitchers.



(2) This large area is the stitching department where all the sewing is done. The stitchers work on many different machines that make many different stitches. The floorlady looks at the spec sheet and brings work to the stitchers in bundles. Each bundle has a ticket. When the stitcher reads this ticket, she knows what operation to do. If the stitcher has a question about the job, she asks the floorlady.

(3) This is the finishing department where the pieces of clothing are cleaned and finished. Then the clothing goes to the pressing room.

(4) Meet Joao. He's a presser. He operates the huge buck presser. Maria is a presser, too. She operates a smaller hand press for small areas of material.

(5) Next is the bagging department. Pedro is a bagger. He puts the clothes on hangers and into plastic bags. Finally the clothes are ready to go to shipping (6), where the shipper packs and ships them out to the stores and outlets.

The other areas in our plant are (7) the cafeteria where we eat lunch and have coffee breaks and (8) the offices where the managers, office personnel, and bookkeepers work.

Esl in the Garment Shop
p.21

EXERCISE I: TALKING TOUR (all levels)

Divide into groups according to shops or departments. Draw a floor map of your plant. Take your teacher and other classmates on a "talking tour" of your plant. Answer the following questions (for each department):

What department is this?
Who works in this department?
What are their job titles?
What do they do on the job?

EXERCISE II: WRITTEN TOUR (int. & adv.)

Write out the "talking tour" on paper following the example in this booklet.

ESL in the Garment Shop
p. 22

Make a communications network diagram

Another use of the photo package is to select the photos (or make drawings or photos) of all the people in the workplace that the learners communicate with. This activity helps workers identify where they use English and what problems they have. It will also give you valuable information that can be used in future classes.

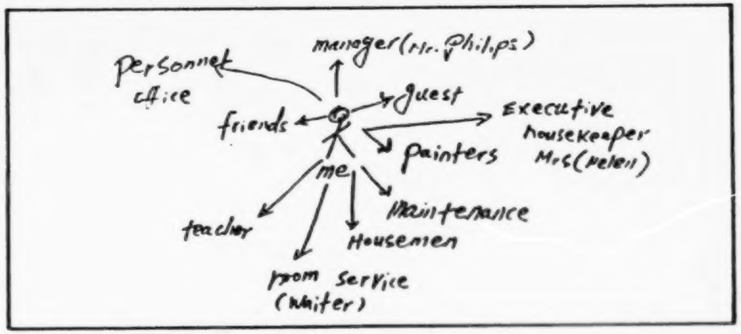
On work sheet #8 is an example of a communications network diagram in a garment factory. Before students make their own, the class can review Maria's diagram.

- Interpret it together as a class:
  - the worker, Maria, is in the centre of the diagram
  - around her are photos of all the people in the workplace whom she communicates with (reads, writes, speaks, listens). Those who are in positions of authority are on the top of the page, for example, the manager, the supervisor
  - there are circles around the photos of people with whom Maria has the most frequent and important communication (supervisor, timekeeper, fellow workers, union representative)
  - the arrows point in the primary direction of the communication; i.e., a single arrow reflects primarily one-way communication, the double arrow refers to communication that is, for the most part, two-way
- Check students' understanding of the diagram asking some of these questions:
  - how many people does Maria communicate with?
  - who are her superiors?
  - whom does she communicate with most often?

Now workers can make their own diagrams.

- Divide them into twos, if possible pairing people with similar jobs. They can help each other make their own network diagrams.
- Ask them first to list all the people they talk to. Then draw themselves in the centre, and place all these people around them. Circle those with whom they communicate most often.
- When they're finished, get them to put them up on a wall, in gallery form.

This diagram was done by a hotel chambermaid in one English in the Workplace class:



Diagrams can be reviewed in several ways:

- Choose one and ask the workers what they talk about with the persons who are circled.
- Make a class chart of these people with whom most workers must communicate. For each, ask them when (in what situations) they communicate with that person, why (for what purpose), and about what (the topic).

The chart will look like this:

Who	When	Why	About What

- One teacher summarized the information in columns describing the form of communication needed:

Speaking	Listening	Reading	Writing

English At Work
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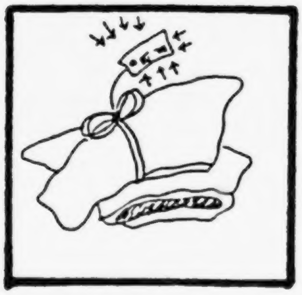
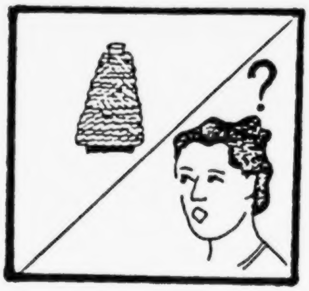
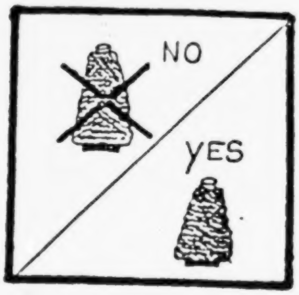
TALKING TO THE FLOORLADY



Here's your next bundle. It's a new operation. Check the ticket.



Is this the same lot? Can I use the same thread?



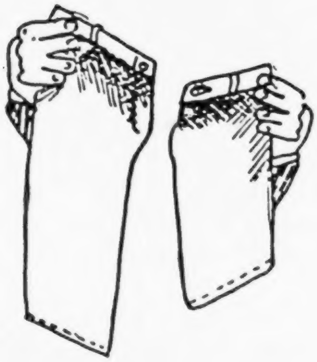
No, the lot's a little different color. Use this thread.

The floorlady (or the floorboy) can answer many of your questions and solve many of your problems.

WHEN SHOULD YOU CALL THE FLOORLADY?

- WHEN YOU ARE NOT SURE WHAT TO DO.
  or
  WHEN YOU HAVE PROBLEMS ABOUT YOUR OPERATION.

WHAT DO YOU SAY?



This piece doesn't fit. Should I ease it in?
What size is this button?
Is this the same lot? (referring to color)
Can I use the same thread?
(pointing to a mistake)...Should I let this go?
(for piecework)...Which ticket do I take off?
(due to lost time)...Please sign my work-sheet.
The job-operation ticket is missing.

WHAT ELSE CAN YOU SAY?

____

____

____

ESL in the Garment Shop
p. 36

ON THE PHONE

CALLING IN SICK (Listen to a tape or have students read.)

(Telephone rings.)
Switchboard: Kartex Clothing. May I help you?
Maria: Personnel, please.
Personnel: Personnel, Sheila speaking.
Maria: Hello. This is Maria Neves. I cannot come into work today. My daughter is sick and I must stay with her.
Personnel: Who is your supervisor?
Maria: Ginny Ramos.
Personnel: I'll leave her the message.
Maria: Thank you.
(Maria hangs up.)

Exercise I: Fill out the phone message as if you were Sheila in Personnel:

To ____________________

Date ____________ Time ____________

WHILE YOU WERE OUT

M ____________________

of ____________________

Phone ____________________
Area Code Number Extension

TELEPHONED	☐	PLEASE CALL	☐
CALLED TO SEE YOU	☐	WILL CALL AGAIN	☐
WANTS TO SEE YOU	☐	URGENT	☐

RETURNED YOUR CALL ☐

Message ____________________

____

____

____

____

____
Operator

English in the Garment Shop
p.27

I'LL BE IN LATE (Listen to tape or students can read.)

(Telephone rings.)

Switchboard: Kartex Clothing. May I help you?
Tony: Frank Ferreira please.

(Switchboard rings): Hello, Pressing room.
Tony: Is Frank Ferreira in?
Pressing room voice: No, not yet, can I take the message?
Tony: This is Tony Soares. Please tell Frank that I'll be in late. My car has a flat.
Voice: Hi Tony, this is Pete. I'll leave him the message. See you later.
Tony: Thanks, Pete.

(Hangs up the phone.)

Exercise II: Fill in the phone message as Pete would :

To____________________

Date______________ Time__________

WHILE YOU WERE OUT

M____________________

of____________________

Phone____________________
Area Code Number Extension

TELEPHONED	☐	PLEASE CALL	☐
CALLED TO SEE YOU	☐	WILL CALL AGAIN	☐
WANTS TO SEE YOU	☐	URGENT	☐

RETURNED YOUR CALL ☐

Message____________________

____

____

____

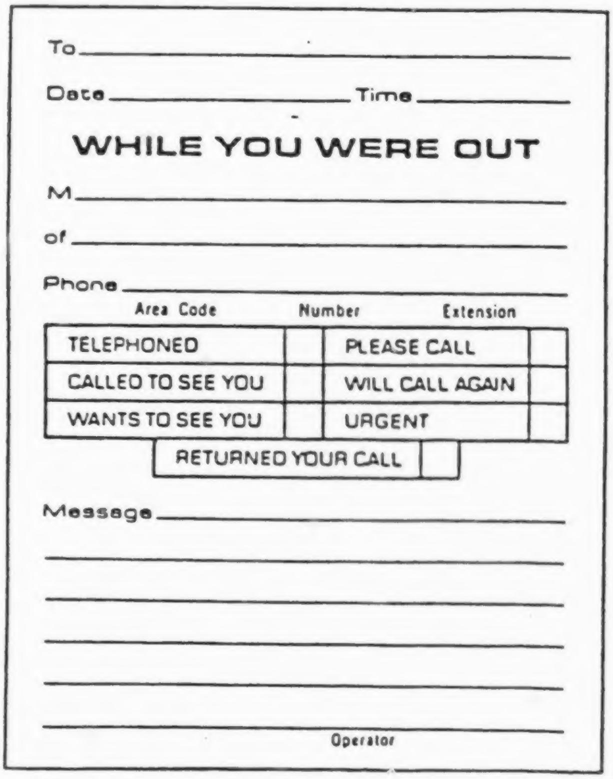
____

____
Operator

English in the Garment Sh p.28

Exercise III:

Create your own phone calls. Assign parts for the switchboard operator, supervisors, callers, and message takers. Use the forms below to take the messages:



To ____________________

Date ____________ Time ____________

WHILE YOU WERE OUT

M ____________________

of ____________________

Phone ____________________

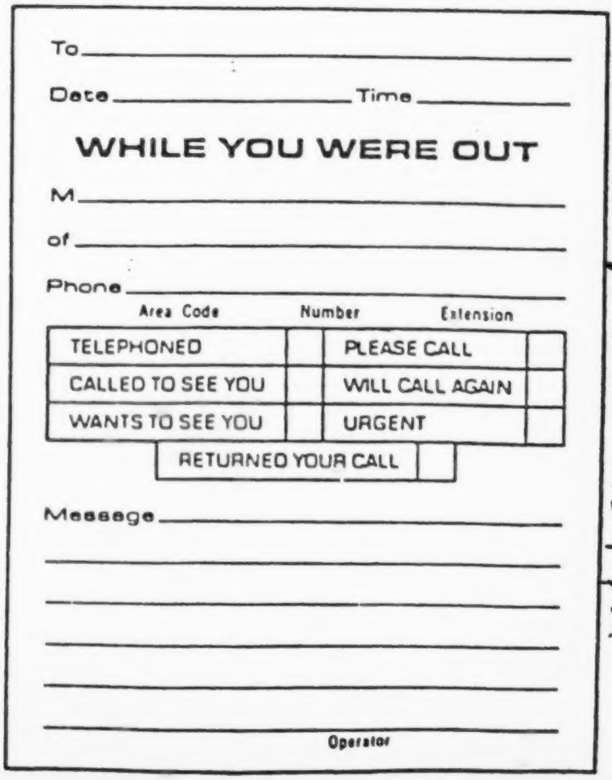
Area Code Number Extension

TELEPHONED	☐	PLEASE CALL	☐
CALLED TO SEE YOU	☐	WILL CALL AGAIN	☐
WANTS TO SEE YOU	☐	URGENT	☐

RETURNED YOUR CALL ☐

Message ____________________

Operator



To ____________________

Date ____________ Time ____________

WHILE YOU WERE OUT

M ____________________

of ____________________

Phone ____________________

Area Code Number Extension

TELEPHONED	☐	PLEASE CALL	☐
CALLED TO SEE YOU	☐	WILL CALL AGAIN	☐
WANTS TO SEE YOU	☐	URGENT	☐

RETURNED YOUR CALL ☐

Message ____________________

Operator

English in the Garment Shop, p. 29

Compare jobs

Even though workers may be contributing to the same overall operation or production process, their jobs may vary according to different factors: skill level, shift, salary, etc. And there are tendencies for certain jobs to be taken by women and others by men; some tasks are also associated with certain ethnic groups.

Josie, the woman cleaner on the ladder, declared:

I have a man's job
I applied for it and got it
I wash the floors, shine the floors
change the lights, and move doors.

One of her co-workers described what was the difference between Josie's *man's job* and the jobs of other women cleaners.

She make more money.
She no have to clean the (toilet) bowl.

- If both men and women carry out similar jobs in your workplace, list the differences between what each does, what they are paid, etc.

The cleaner in the photo described the differences between her job and that of the receptionist.

She sitting in the desk and I clean.

She in a clerical job make $250.00 and I, as a cleaner, make more, $350.00.

She must dress up, buy clothes, wear make-up.
Nobody see you at night.

I work 40 hours as a cleaner; and, as clerk,
it's just 36 and ¼ a week.

The difference could be summarized in chart form as below:

Cleaner	Receptionist
Moves around	Sits down
Wears uniform, doesn't need to buy clothes	Dresses up, buys clothes
Works 40 hours a week	Works 36¼ hours a week
Makes $350 a week	Makes $250 a week

- Try comparing two jobs represented in your class along similar lines. You might add other points of comparison, such as skills, experience, age.

English At Work p113

Compare workplaces and production processes

Within the industrial sector, there are a variety of production processes that determine the workplace environment. By comparing two major ways that work is organized, you can better identify the working conditions that affect the workers in your class and their communications in the workplace.

Below are two photos that represent two very different work environments: the first a 1200 worker assembly-line production, the second a 25-worker custom mold-making plant. We suggest some of the differences between the two. Discuss them with students and add others.

- In comparing the two, consider how each would be viewed:
  - from the worker's perspective
  - from the owner's perspective
  - from the consumer's perspective

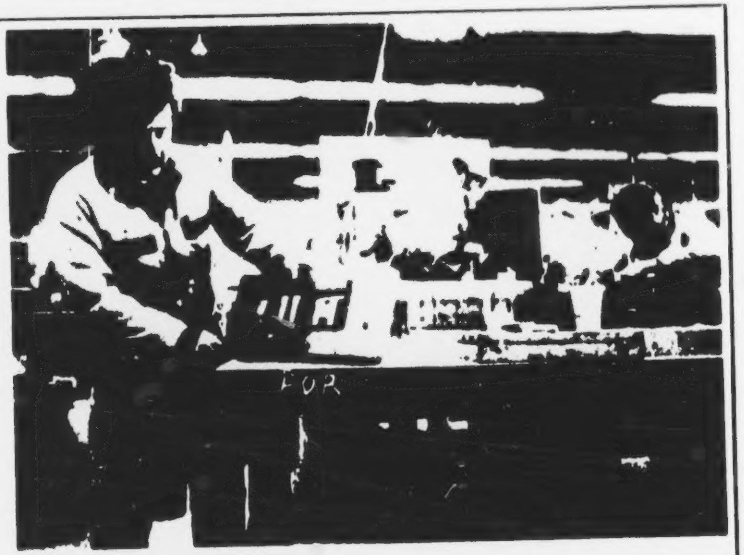
Product is mass produced.

There are often large numbers of workers.

A worker may make one small part of a product, doing one task repeatedly.

The worker may not understand the overall production process and may not know the product well.

Workers usually work in one place.



Product is custom-made.

There are usually a smaller number of workers.

A worker may have several tasks related to different parts of production.

The worker may understand the overall process and know the product well.

Workers may move around to do their job.

English at Work p115

FIRST/FAVORITE GARMENT

Please interpret the content as it applies to your class or the industry in general.

This activity involves autobiographical writing about a sewing subject. Students will be asked to write about a garment they made--either the first one or their favorite. In addition, they will include a sketch of the garment. (Some of the students are quite talented in drawing, but it will be stressed that any picture they draw will be fine. It doesn't have to be perfect!)

As a preliminary activity, we will have a brainstorming session for students to generate some areas to be covered in their essays. For instance, when was the garment made?, who was it for?, what fabrics were used?, did they design it or use a pattern?, what did they like about it? etc.

Students will write a first draft, mainly to express their thoughts and ideas. They will be told not to worry about perfect grammar or spelling. If they are stuck for a word, they can leave a blank space, or use their native language. They can start writing in class, and continue at home. They should leave a space between each line to allow room for corrections. The length can be flexible, but about one hand-written page would be reasonable.

The first drafts will be collected and reviewed by the teacher. Brief, individual conferences can be held with each student to discuss whatever problem areas exist. Wherever possible, the students will self-correct, with guidance from the teacher. (For example, a spelling error can be circled, and the student can look up the correct spelling in the dictionary.) Common types of errors can be discussed with the entire class.

Students will rewrite their essays, and hand them in, with their drawings. If necessary, final corrections and revisions will be made. (Note: the sewing teacher can also participate with an essay and a sketch.) Copies can be made of their work (with their permission) to be distributed to the class.

Work History: Question Outline

(Sent to workshop participants to prepare for giving their work histories.)
The questions listed below are meant only as helpful hints to prompt your memory. When we share this information with the group, it should give us some idea of how economic survival and opportunities have changed over the years—and what might be in store for the future.

The important thing is for you to share what you believe is important; little stories about your grandmother that might illustrate some of these questions; particular times that stand out in your memory about your mother and the choices and decisions that she made—or did not have the option of making, and turning points in your own life.

Grandmothers

What do you remember most about your grandmother?
Did she ever have paid work outside the home? (for example in a factory, a store, farm work . . .)
Did she earn money at home by taking in boarders, selling produce, caring for children . . . ?
What unpaid labor did she do, e.g. housework, childrearing, caring for others, farm or garden work, etc.
Did she talk about her life? Your mother's childhood? Your father's?
Did she do things in the community with other women? (quilting, church socials, clubs, politics . . .)

Mothers

Look at the above list and see if any of these are appropriate for talking about your mother.
What did she do most of her life? Did she work outside the home after she was married?
What were her hopes for herself? For her children? What were the things that kept her from accomplishing her dreams?
What did she daydream about becoming when she grew up? What factors in her life pushed her in certain directions and not in others?
How did she feel about her work? Did she enjoy it; did she prefer it over staying at home?
If she worked outside the home, did she also work the "double day?" Did she have any help with the household chores? How was the work shared (or not shared) in your family?

Yourself

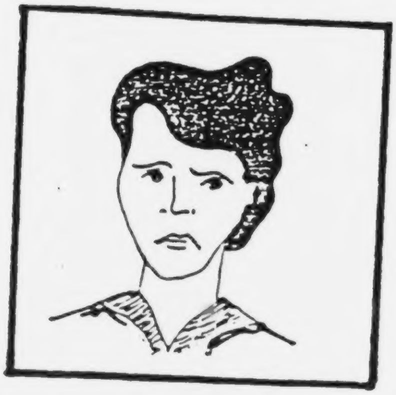
What did you dream of becoming when you grew up? What kind of things did you do in order to make your dreams come true? (e.g. education, moving to a city, getting married, job training, etc.)
What was your first paid job? How did it differ from your expectations?
How old were you when you got married? What were your expectations at the time? Did you feel pressure to get married before you wanted to? Did it keep you from doing other things you wanted to do?
What kinds of work do you do now in the home? Do you have help? What kind of sharing goes on in your household?
Are you raising a family by yourself? What kind of hardship has this made for you?
When you were growing up, was your family different from other families in your community? In what way?
What were the different expectations of you and your brothers? How do your daughter's expectations differ from her brother's?
Again, check over the above list of questions for your grandmother and mother, and see if any of these are appropriate for you—or if you want to make any comparisons.

Daughters

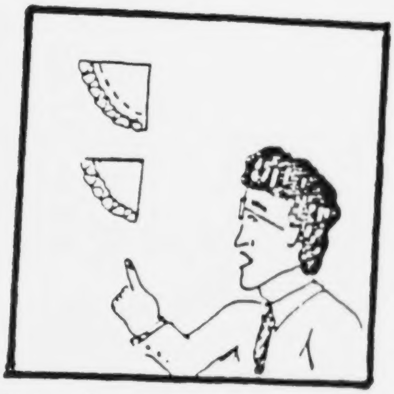
What are your hopes and dreams for them?
What are their hopes and dreams?
What do you think are their chances?

FROM
PICKING UP THE
PIECES

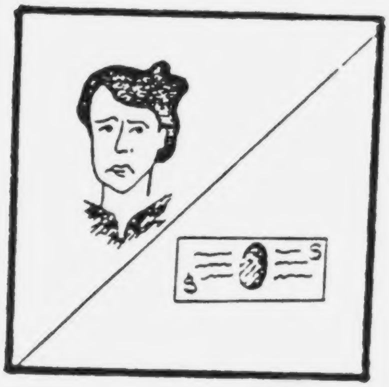
PIECERATES



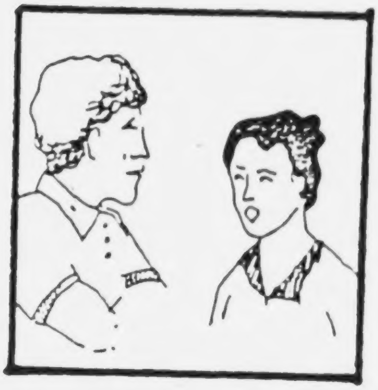
I'm not making any money on this job. The rate must be wrong.



There's a change in the method, Maria. You're using a different stitch. That's why the rate is different.



I'm still not satisfied. How can I make any money on this operation?



Maria, why don't you talk to your steward?

QUESTIONS:

1. What's wrong with Maria?
2. Is she making any money on the job? Why/why not?
3. Who did Maria talk to?
4. What did the supervisor explain?
5. Was Maria satisfied? Why/why not?
6. What should Maria do?

ESL in the Garment Shop
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EXERCISE I:

What's wrong?	Suggestion...
1. I'm not making any money on this job.	1. Why don't you talk to you supervisor?
2. I'm not getting any good jobs from the floorlady.	2. Why don't you tell her?
3. I'm not satisfied.	3. Why don't you talk to your stewart?
4. I'm not getting enough fresh air.	4. Why don't you open the window?
5. I'm not getting enough sleep.	5. Why don't you go to bed earlier?

What's wrong?	Suggestion...
1. ____________________	1. Why don't you ________?
2. ____________________	2. Why ________________?
3. ____________________	3. ________________?
4. ____________________	4. ________________?

TO READ:

Maria talked to Pat, the steward. Pat looked at the job. She said that the job had two changes: the stitching and the cut. But Pat was not sure about the rate.

The next day Pat talked to Cindy, the business agent. Cindy spoke to the union time study engineer. He said, "The rate is unfair."

The third day, Cindy spoke to the plant manager. She convinced the manager. He changed the rate.

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p. 38

EXERCISE II:

Copy each sentence onto a separate sheet of paper. Put the sentences into the correct order.

or . . .

(Just for fun) Copy each sentence onto a separate sheet of paper. Each student holds up one of the sentences. Scramble the students. Then the students must put themselves into the proper order.

QUESTION: What words in each sentence are clues to help you put the sentences in proper order? Circle these words.

EXERCISE III: Role play Maria's piecerate story.

CONVERSATION: The following conversation was written by Joyce Pimental, language coach from ILG.

Worker: I can't make money on this job!
Chairlady: Is the breakdown correct?
Worker: I don't know, what do you think?
Chairlady: From what I see, everything is right.
Worker: I don't care - he should pay us time-work for this. I'm going to lose everything I made this week.
Chairlady: I'm sorry - if the breakdown is right and it's your job - I can't ask him to pay time-work.
Worker: What good is the Union if you can't do anything for us?
Chairlady: I can only do what's right - you have to understand that not all piece work operations are good. Sometimes you will do well and at other times - poorly. Hopefully, one will balance out the other.

QUESTIONS:

1. Workers on piecerate talk about "good work" and "bad work."
   What does this mean?
   What did the chairlady mean when she said "You have to understand that not all piecework operations are good"?

2. Do you work on piecerate?

3. What jobs are good?

4. What jobs are bad?

5. Does your floorlady divide the good work with all the workers?

(for more detailed information on piecerates, please refer to the ACTWU workbook entitled SETTING PIECERATES)

IN MY OPINION

WHAT DO YOU THINK ABOUT SEASONAL LAYOFFS?

Maria: I think that they're great. It gives me time to work and times during the year to take care of my kids and my house.

Rosa: That's true. I get an extra long vacation over Christmas. And in the spring I am called back to work.

Tony: Well, in my opinion, seasonal layoffs are unfair! I need a job that will give me the chance to earn a paycheck every week.

Rosa: Yes, but don't you like the free time off?

Tony: No way! I want a steady job and steady pay!

To the class: WHAT DO YOU THINK ABOUT SEASONAL LAYOFFS?

EXPRESSING YOUR OPINIONS

In my opinion, ...
I think that . . . . . .
If you ask me, ...

AGREEING WITH SOMEONE'S OPINIONS

I agree with you. (I agree with him/her.)
You're right. (That's right.)
That's true.
That's for sure.
That's a good point.

DISAGREEING WITH SOMEONE'S OPINION

Politely: Well, in my opinion, ...
On the other hand, ...
Yes, but, ...

Stronger: I don't agree.
I disagree with you because, . . .

Strong & Slang: No way!
Get serious!

ESL in the Garment Shop

Exercise I: Fill in below (either orally or written).

OPINION: In my opinion, Reagan is a great president.
AGREE: You're right. He has made our country strong.
DISAGREE: I don't agree. We are closer to war and deeper in debt.

OPINION: I think that New York needs new industry.

AGREE: ______________________________

____

DISAGREE: ______________________________

____

OPINION: If you ask me, the garment industry is dying in New York.

AGREE: ______________________________

____

DISAGREE: ______________________________

____

OPINION: I think that this shop is too noisy.

AGREE: ______________________________

____

DISAGREE: ______________________________

____

ESL in the Garment Shop
p. 24

OPINION: If you ask me, this new piecerate is impossible!

AGREE: ______________________________

DISAGREE: ______________________________

OPINION: I think that something is wrong with the tension on this machine.

AGREE: ______________________________

DISAGREE: ______________________________

Exercise II. Sit in a circle.

Person A asks B: "What do you think about...?"
B expresses an opinion.
C either agrees or disagrees.
Then c asks D: "What do you think about .(new topic)?"
D expresses an opinion.
E either agrees or disagrees. Then E asks an opinion question. Continue around the circle.

The first time around the circle, start with easy topics such as:

What do you think about. . .overtime?
rock and roll?
all this snow?

Then move on to more complex ideas such as:

What do you think about. . .Pres. Reagan?
unions on strike?
violence on TV?

ESL in the Garment Shop
p 25

Exercise III: Instructor or advanced student can set up a chart on the blackboard stating clearly one opinion. (See chart below.) Then ask each classmate to agree or disagree and to explain why. Chart the opinions on the board.

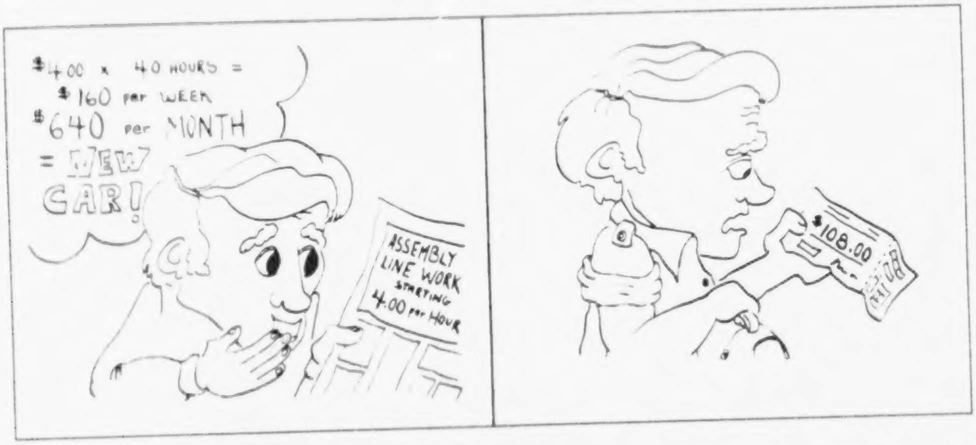
I think that a union shop is better than a non-union shop.	
AGREE	DISAGREE
Why:	Why:

Possible questions to explore:

What do you think about being a union shop?
What do you think about piecework?
What do you think about your boss?
What do you think about the safety conditions at work?
What do you think about your childrens' schools?

ESL in the Garment Shop, p.26

Deductions from Your Paycheck



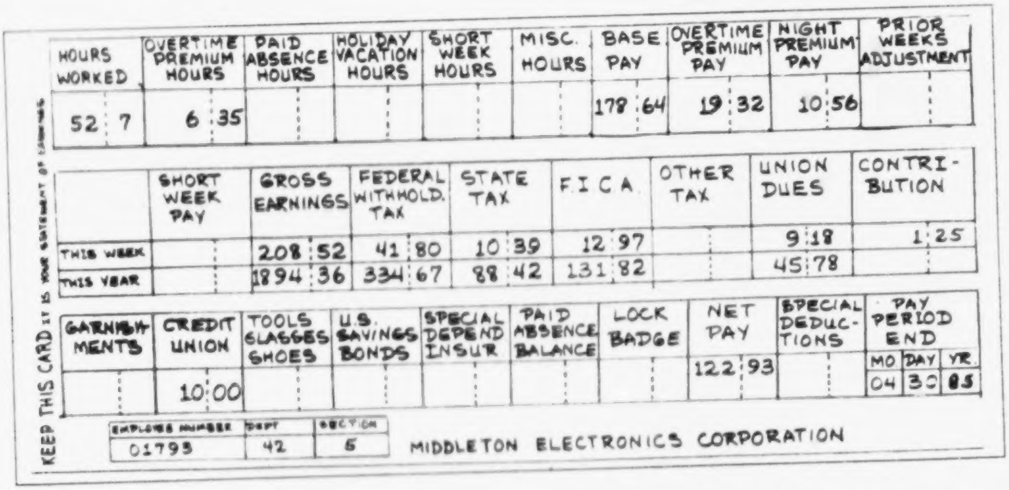
1. What is the difference between **gross earnings** and **net earnings?**
2. Your employer pays for some **fringe benefits.** You pay for other **fringe benefits** through **deductions** from your paycheck. Some fringe benefits both you and your employer pay for together.

Which benefits do you pay for? ____________________

Which benefits does your employer pay for? ____________________

Which benefits do you both pay for?* ____________________

Look at this pay stub. Do you understand each of the deductions? Does your pay stub look like this?



KEEP THIS CARD IT IS YOUR STATEMENT OF EARNINGS

HOURS WORKED	OVERTIME PREMIUM HOURS	PAID ABSENCE HOURS	HOLIDAY VACATION HOURS	SHORT WEEK HOURS	MISC. HOURS	BASE PAY	OVERTIME PREMIUM PAY	NIGHT PREMIUM PAY	PRIOR WEEKS ADJUSTMENT
52 7	6 35					178 64	19 32	10 56	

	SHORT WEEK PAY	GROSS EARNINGS	FEDERAL WITHHOLD. TAX	STATE TAX	F.I.C.A.	OTHER TAX	UNION DUES	CONTRIBUTION
THIS WEEK		208 52	41 80	10 39	12 97		9 18	1 25
THIS YEAR		1894 36	334 67	88 42	131 82		45 78	

GARNISHMENTS	CREDIT UNION	TOOLS GLASSES SHOES	U.S. SAVINGS BONDS	SPECIAL DEPEND INSUR	PAID ABSENCE BALANCE	LOCK BADGE	NET PAY	SPECIAL DEDUCTIONS	PAY PERIOD END MO	DAY	YR
	10 00						122 93		04	30	85

EMPLOYEE NUMBER	DEPT	SECTION
01793	42	5

MIDDLETON ELECTRONICS CORPORATION

If your employer provides **room** and **board,** he or she will also deduct these from your paycheck.

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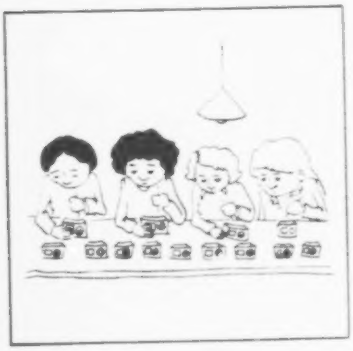
p. 114

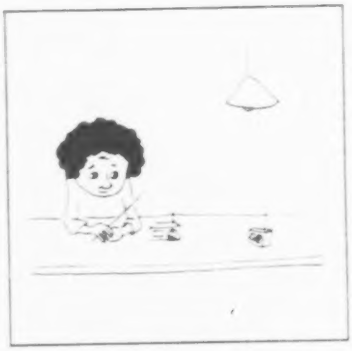
Losing Your Job

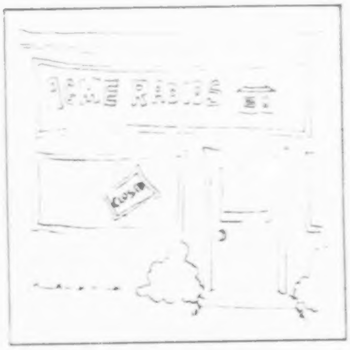
Pictures for Discussion

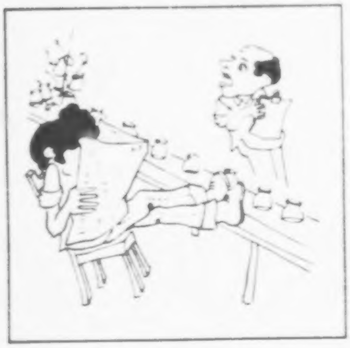
There are many reasons for losing a job. You may be **laid off** because business is slow, or because the company is closing down. You may be **fired** for excessive absence, fighting, stealing, or other unacceptable behavior. If you are a temporary employee, you may be **terminated** automatically at the end of a certain period.

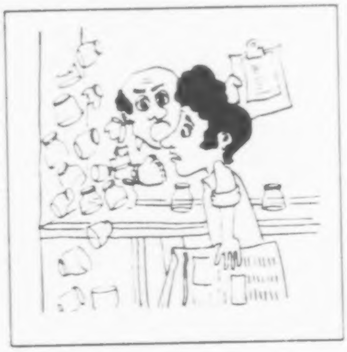
What is happening in each of the pictures below?

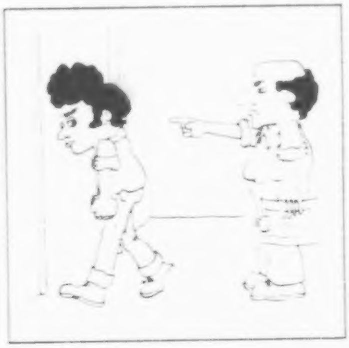


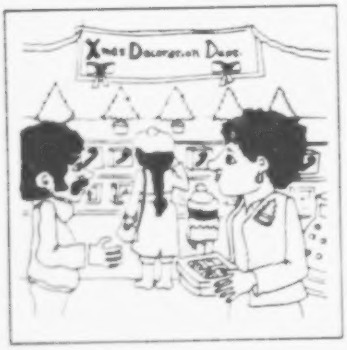


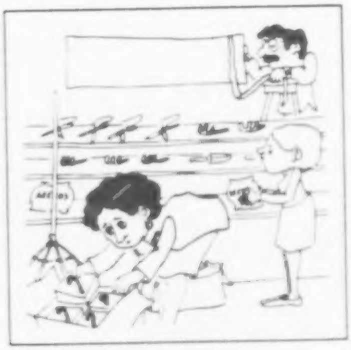


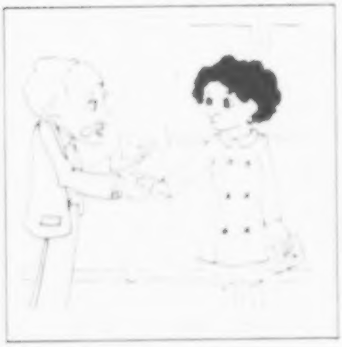







Xmas Decoration Dept.





A Conversation Book,
p.116

Looking at Help Wanted Ads

1. Preliminary discussion: How do learners find out about jobs? Generate a list of sources. Newspaper ads are one source. Which newspapers do they use?

2. Bring in sample copies of papers for the learners to examine (or have them bring the papers in)--Women's Wear Daily, The Daily News, New York Post, etc.

-Some questions to ask and/or have the class research: What is Women's Wear Daily? Where can you buy it? Where are the Help Wanted ads? What job categories are of most interest to the class? How are the ads arranged in the other papers? Where are the garment industry jobs listed?

3. Distribute xeroxed page of ads from Women's Wear Daily.

-Review vocabulary, jargon, and abbreviations. Ask students to pick out new words. Technical teacher can help explain specialized terms. Have the learners locate these abbreviations and list them on the board. See if anyone in the class is familiar with the abbreviation or has an idea. The words and terms can be used as the basis for a glossary to distribute at a future session.

-Some common abbreviations: ext., exc., exp., expd., oppty., req'd., $23-25K, co., mfr., asst.

-Some common words and terms: commensurate, applique, pret-a-porter (ready to wear), 1st pattern, production pattern, take-charge, M21392WWD, color sense, a must...

4. Group activity: (in pairs or 3's) Distribute questionnaire (see attached). Each group selects one ad, prepares answers to the questions and presents the ad to the class (identifying the ad by number so learners can follow along). As addition new words come up, add them to the list on the board.

Note: This is a lot of material to absorb; it may best to cover it in two or three sessions.

Women's Wear Daily (7/12/89)

①

Artist

Full-time only. Creative and experienced person able to design screens and applique for girls 7-14 line. Call Minnie or Michelle:

212-736-1477

②

CUTTER

Experienced to work for sleepwear company. Must be able to handle fine fabric & bias gowns. Full time job. Salary commensurate with experience. 212-532-7796 ext. 346. Call between 9am-11am ONLY.

③

Designer

Established private label company seeks talented & organized person to design blouses and related separates. Knowledge of fabric market & ability to work as a team important. Send resume to:

M21392 WWD

④

DESIGNER

Large moderate missy dress mfr. Great opportunity for energetic & organized & creative individual that wants to grow.

M17686 WWD

⑤

Assistant Designer

Exc. draping skills req'd. for better dress line. Supervise samplemakers. Expd. only.

Call Kathy 212-391-8510.

⑥

EXPD DRESSMAKER NEEDED
For Madison Av designer salon. Call
212-570-9154

⑦

Patternmakers Drapers & Samplehands

Exp'd a must. Immed. positions open. Expanding social occasion dresses.
212-391-0043

⑧

PATTERNMAKER

Exc. patternmaker needed for pret-a-porter line. Must have skills in couture patternmaking as well. References req'd. 212-943-7181.

⑨

PATTERNMAKER

JUNIOR & LARGE SIZE KNITS
DOMESTIC SPORTSWEAR
Exp'd 1st & Production Patterns
Organized, take-charge individual
to work with sampleroom
and production manager
Mr. D. 212-947-9006

⑩

Asst Patternmaker

Must be able to cut. Mail order exp. Missy & women's sportswear. Great oppty. Arnold 947-6525.

⑪

Patternmaker

Asst Patternmaker

Rapidly growing contemp sportswear mfr seeks a bright, enthusiastic, hardworker to take charge of first sample patterns. Only those totally dedicated and responsible need apply. Exc benefits. Call Hannah:
212-354-3660

⑫

PATTERNMAKER PRODUCTION
Bridge designer sportswear co. looking for an aggressive patternmaker with knowledge of production to do first pattern & production pattern with some knowledge of styles suits, skirts, & 2 piece dresses. Please call Sheindy or Arie 212-575-1299

⑬

SAMPLEMAKER

Expd. samplehand needed for fine quality ladies & childrens dresses. Bklyn location, pleasant working conditions. 718-462-8400

⑭

Samplemaker-Coats

Experienced Samplemaker needed full time for top coat mfr. Knowledge of English necessary.
Call: 212-730-7748

⑮

SEAMSTRESS
Beginner OK. Part Time cutting with Scissor only. Work with designer. Call
Toni 212-683-4821

⑯

EXPERT SEAMSTRESS WANTED
Top salary, 15 minutes from Queens.
516-767-3225

LOOKING AT HELP WANTED ADS - QUESTION SHEET

1. What kind of job is this? What would you do at this job? What kind of company is it?

2. What kind of experience do you need for this job? What do you need to know to do this job?

3. Is this a full-time or part-time job?

4. Does the ad say anything about the salary?

5. How do you get more information about this job?

Do you call?

What is the phone number?

Who should you call?

Do you send a letter or a resume?

What is the address you should write to?

Who is the person that you send the letter/resume to?

Calling to Find Out about a Job

Many times, all that is listed in the ad is a phone number. Feeling comfortable with speaking on the phone is important so that the prospective employee understand and responds appropriately to the questions asked. Sometimes a call is an informal interview. Sometimes the prospective employee is asked to come fill out an application and schedule an interview. It all depends on the prospective employer.

Perhaps the most effective way to work with this is to assign different situations based on calling in about a prospective job to pairs of learners.

-First have the group brainstorm the criteria for an effective conversation with a prospective employer.

-Then together generate the problems that come up when making these calls and base the role plays around these situations. For example, say the learners cite not understanding the other person on the phone, the other person speaks too fast and is impatient. The role play might then be the prospective employer is impatient and speaks quickly and one of you is trying to explain your experience.)

-You may need to get the people who are the prospective employer in the mood. You can do this through a series of questions like: What is your name? Who do you work for? What do you look like? What is the place you work like? etc.

-The pairs can role play the same situation. This allows for comparisons of strengths and weaknesses in how to deal with the situation. The pairs can also role play different situation.

-When you have the follow-up discussion, you can use the criteria generated in the first part of the lesson to discuss the role plays. If new criteria come up during the role play, add them to the list.

-Have the pair try again with a revised approach.

Job Applications

Several sessions are needed to cover this topic thoroughly. However, the investment of time is worthwhile since the filling out a job application correctly can be crucial in finding a job.

1. General discussion with students on their experiences and problems filling out job applications. Point out why applications can be very important: often it's the first thing the employer sees--even before meeting you; also, it's a visible reminder after your interview is over.

2. Distribute sample blank forms--real ones, if possible, or from a book of forms (see attached). Tell students to feel free to write on these, and that you'll give them a second blank for "real practice" after the review is over. Ask students to bring in any applications they might have.

3. Give students some general tips about filling out forms:

   a. Be prepared - have all the necessary information written down beforehand, on a "worksheet" (see attached) or just a plain sheet of paper. Bring pens!!

   b. Be complete - don't leave blank spaces. If question doesn't apply to you, write "N.A." or just draw a line (--). The employer shouldn't think you overlooked a questions. However, there are sections you shouldn't write in ("Do not write in shaded area," "For office use only," "For personnel only," etc.)

   c. Read directions carefully - for example: "Please print;" chronological vs. reverse chronological; is your signature required?

   d. Be both honest and as positive as possible. For example, what to write if the form asks what year you graduated from high school, and you did not graduate? Instead of writing "didn't graduate" write "completed two years" or "finished 10th grade". Students often have very interesting things to say about this issue.

4. Detailed review of each item on the form.

   Even routine items at the top of the form need time and attention. Examples:

   a. Date - proper format in U.S.A. is month-day-year.
   b. Social Security Number - format is 000-00-0000.
   c. Name - is it Last, First or First, Last

For these routine items, ask students to write their responses on the board; have the class make whatever corrections are needed.

Other items such as education and employment history, require some thought and preparation by students and individual conferences with the teacher. Some general points can be covered in a class discussion. Examples:

a. Education
   -Explain types of high schools and college degrees.
   -Help students find the U.S. equivalents for the schools they attended abroad.

b. Employment history
   -Most recent job should be listed first.
   -Volunteer work should be included.
   -Try to give positive reasons for leaving previous jobs ("wanted more responsibilities", "higher salary", etc.) and not negative reasons ("Too much work", "problems with boss", etc.)
   -If fired from a job, don't write "fired" on application. Instead write "will discuss during interview." This provides an interesting opportunity to explain.

c. References
   -Who can be asked? (former employers, clergy, doctors, lawyers, teachers, professional colleagues)
   -Be sure to get their o.k. first and then let them know they may be called.

5. Student fill out sample applications-- either at home or free time in class. Teacher goes over application with each student.

Now students are ready to do their job information worksheets, which they can carry with them whenever they apply for a job.

Employment Application

PERSONAL

LAST NAME	FIRST	INITIAL	TODAY'S DATE	SOCIAL SECURITY NUMBER

PRESENT ADDRESS (STREET, CITY, STATE, ZIP CODE)

AREA CODE HOME TELEPHONE

ARE YOU OVER THE MINIMUM LEGAL AGE?

ARE YOU IN THE U.S. ON A VISA WHICH PROHIBITS YOU FROM WORKING HERE? ☐ YES ☐ NO TYPE VISA

HAVE YOU PREVIOUSLY APPLIED? ☐ NO ☐ YES WHEN?

HAVE YOU BEEN CONVICTED OF ANY LAW VIOLATION WHICH BEARS A RELATIONSHIP TO THE JOB FOR WHICH YOU ARE APPLYING AND WHICH HAS NOT BEEN ANNULLED OR SEALED BY A COURT? ☐ NO ☐ YES

IF YES, PLEASE EXPLAIN

EMPLOYMENT

BUSINESS TELEPHONE NUMBER AND EXTENSION WHERE YOU CAN BE REACHED

POSITION APPLIED FOR ☐ FULL-TIME ☐ PART-TIME

SALARY DESIRED $

DATE YOU COULD START

FROM	TO	PREVIOUS EMPLOYERS (Most Recent First)		NAME OF SUPERVISOR AND TITLE	YOUR POSITION	SALARY		REASON FOR LEAVING
mo. yr.	mo. yr.	NAME	ADDRESS			Beginning	Last	

MAY WE CONTACT YOUR PRESENT EMPLOYER? ☐ YES ☐ NO

EDUCATION

FROM	TO	NAME AND ADDRESS OF SCHOOL	TYPE COURSE OR MAJOR MINOR	HIGHEST GRADE COMPLETED	DEGREE	YEAR AWARDED
mo. yr.	mo. yr.					
		HIGH OR PREP 1.				
		2.				
		BUSINESS OR SPECIAL				
		COLLEGE 1.				
		2.				
		GRADUATE SCHOOL 1.				
		2.				
		LAW SCHOOL	ARE YOU A MEMBER OF THE BAR? ☐ YES ☐ NO IF "YES", WHAT STATES? ____ WHEN ADMITTED?			

SKILLS

TYPING SPEED ________ WORDS PER MINUTE

STENO SPEED ________ WORDS PER MINUTE

BUSINESS MACHINES YOU CAN OPERATE ____________________

LIST ANY SPECIAL SKILLS YOU MAY HAVE ____________________

PLEASE COMPLETE REVERSE SIDE

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HONORS

HONORS, AWARDS, PUBLICATIONS AND TECHNICAL SOCIETIES			TRAINING AND DEVELOPMENT PROGRAMS		
TYPE OR NAME	WHERE	DATE	TYPE	TAKEN AT	DATE

REFERRALS

REFERRED BY (INDICATE NAME)	EMPLOYEE	EMPLOYMENT AGENCY
	COLLEGE	CIVIC OR GOVERNMENT AGENCY
	NEWSPAPER AD	ON MY OWN

GOALS

BRIEFLY DESCRIBE CAREER OBJECTIVES

SIGNATURE

THANK YOU VERY MUCH FOR COMPLETING OUR APPLICATION. PLEASE TAKE A FEW MINUTES TO READ THE FOLLOWING STATEMENT AND ADD YOUR SIGNATURE IN THE SPACE PROVIDED.

I UNDERSTAND THAT IF I AM EMPLOYED AND IF ANY STATEMENT HEREIN IS NOT TRUE, I MAY BE RELEASED IMMEDIATELY. IN ADDITION, I UNDERSTAND THAT THE FIRST THREE MONTHS OF MY EMPLOYMENT ARE A PROBATIONARY PERIOD AND THAT I MAY BE RELEASED DURING THIS PERIOD WITHOUT NOTICE OR SEVERANCE PAY.

APPLICANT'S SIGNATURE ______________________ DATE ____________

COMPANY USE ONLY

PERSONNEL INTERVIEWER

DEPARTMENT INTERVIEWER

TO BE COMPLETED BY HIRING DEPARTMENT HEAD

START DATE	DIV. / DEPT. CODE	DIV. / DEPT. NAME	LOCATION (BUILDING & FLOOR)

JOB TITLE (USE GENERIC TITLE ONLY)	EXT. EMPLOYEE CAN BE REACHED ON	SUPERVISOR'S NAME

B/W STARTING SALARY $	BASED ON 35 ☐ 37½ ☐ 40 ☐ HOUR WK.	HOURLY STARTING RATE $ PER HR.	INCENTIVE NO ☐ YES ☐	EXEMPT (IF YES, ATTACH EXEMPTION FORM) NO ☐ YES ☐ ADMIN. ☐ EXEC. ☐ PROF. ☐

D.H. SIGNATURE / DATE

4.1/1648 (5/82)

A Conv. Book p.111

Job Information Worksheet

Complete the information in this worksheet and tear it out or copy it so that you can carry it with you for reference when you complete job applications.

Name (Use only your legal names, not nicknames) ____________________

____

Other Names You Have Used Legally ____________________

Address: Building Number & Street ____________________

____

City, State, and Zip Code ____________________

____

Telephone Number at Home ____________________

Social Security Number ____________________

Job Title ____________________

Date You Are Available ____________________

Education: High School ____________________

Dates Attended: From __________ to __________

Type of Diploma ____________________

Major (if any) ____________________

Education: College ____________________

Dates Attended: From __________ to __________

Type of Diploma ____________________

Major ____________________

Education: Technical School ____________________

Dates Attended: From __________ to __________

Type of Diploma ____________________

Major ____________________

Education: Other ____________________

Dates Attended: From __________ to __________

Type of Diploma ____________________

Major (if any) ____________________

Work History (Use this space to include part-time and volunteer work)

Job 1: Name of Company or Organization __________

Address __________

Type of Work __________

Reason for Leaving __________

Dates of Employment __________

Name of Supervisor __________

Job 2: Name of Company or Organization __________

Address __________

Type of Work __________

Reason for Leaving __________

Dates of Employment __________

Name of Supervisor __________

Job 3: Name of Company or Organization __________

Address __________

Type of Work __________

Reason for Leaving __________

Dates of Employment __________

Name of Supervisor __________

References: (Include people who know the strengths an employer might be interested in—teachers, members of the clergy, people you have worked with or for. You can give their business addresses, such as the school they work in. Be sure to ask each person for permission. Do not list relatives such as aunts or cousins.)

Name 1 __________

Street Address __________

City, State, Zip __________

Telephone Number __________

Relationship to You (teacher, friend, colleague, supervisor, etc.) __________

Name 2 __________

Street Address __________

City, State, Zip __________

Telephone Number __________

Relationship to You __________

Name 3 ____________________
Street Address ____________________
City, State, Zip ____________________
Telephone Number ____________________
Relationship to You ____________________

Special Skills (List typing wpm, foreign languages, knowledge of computers, sports, awards, and any others) ____________________

____

Dates of Military Service (if any) ____________________

Criminal Record (if any) (This includes only convictions—not arrests, youthful offender, or minor traffic violations.)

Date ____________________
Place ____________________
Offense ____________________
Disposition ____________________

Job Interviews

-Here again we suggest role plays, as in Calling to Find Out About a Job. Use the same format except:

-Have students work in small groups to develop questions that might be used in interviews. Have them record them on a piece of paper. Have each group report back to the group, what they came up with. (What can be interesting here is to see how many ways the same question is asked.) Teacher records questions on board.

-Are there any other questions that get asked at interviews? Is it legal to ask all of these questions?* (For more info on this, see Deidre.)

-Correct the questions for clarity and grammar.

-Have students interview each other in small groups (one group asks the other group) or in pairs. Doing this in groups is different in that the students look out for one another and also make sure each others' questions were well answered. Sometimes they will analyze each others answers. (When one teacher approached job interviews this way with small groups, the students were empowered rather than intimidated because they were in charge of the process.)

-See also attached interview materials. Again, it is important to draw from the student's experiences first. Use that material where possible. Reinforce with other materials.

JEAN SMITH: Carla Diaz? Will you come into my office, please?

CARLA DIAZ: Thank you.

J.S.: Hello Carla, I'm Jean Smith.

C.D.: How do you do, Ms. Smith?

J.S.: Won't you sit down?

C.D.: Thank you.

J.S." Now Carla, I see from your application that you come from Peru.

C.D. That's right

J.S. When did you come to the U.S.?

C.D.: I came to the U.S. in 1982.

J.S.: Tell me about your job at the LIMON Co. n Peru.

C.D. Well, I worked there for 5 years as a machine operator. I was a seamer and a hemmer. My husband also worked there as a presser. The pay was low and we decided to come to the U.S. to find good, steady jobs.

J.S. Was it hard for you to adjust to life in the U.S.

C.D.: At first yes, especially for the language, but we have settled in and are very happy in our new country.

J.S. : I'm glad to hear that Carla. I see that you've worked for Kartex Clothing off and on over the last few years. Tell me about your job at Kartex.

C.D.: I also worked as a machine operator, closing seams.

J.S. Why did you leave Kartex?

C.D.: It's seasonal work and I really would like a steady job - a better job

J.S.: Do you have any children?

C.D.: Yes, 2 boys and a girl.

J.S.: Do you have any hobbies?

C.D.: I don't have much free time, but I enjoy swimming and Jazz music.

J.S. :Well, thank you Carla. The job here is full time and permanent. We pay union wages and offer a raise after 6 months if you do well. Do you have any questions about the job?

C.D.: It sounds pretty good to me. May I ask one queston - do you have a health plan here?

J.S.: **Oh,yes, I forgot** to tell you. The company pays for Blue Cross and Blue Shield. Ithink you would be fine for the job, but I still have two more people to interview. I'll let you know by tomorrow. Thank you for coming in, Carla.

C.D.: Thank you, Ms. Smith.

Resumes

Resume preparation may not be a suitable activity for the entire class. It requires advanced English proficiency that may be beyond the level of many students. Also, resumes are not needed for a large percentage of garment industry jobs.

However, some student may express a special interest in having a resume. This can be accomplished by working with them individually or in small groups. Prior practice with job applications and information worksheets is a helpful basis for putting a resume together.

See attached information and sample resume. Additional material is in the resource files.

PARTS OF THE RESUME

1. HEADING

The heading is an essential section. It must include your name, home address, and telephone number. If you can receive calls at work, include your business number. This makes it easier for people to reach you during the business day.

2. EDUCATION

Education is also an essential section. Include the degrees you have earned, the institutions at which you earned them, and the dates of attendance. List your most advanced degree first. You should also list any courses taken to upgrade or enhance your skills. Finally, if you were awarded any honors in school, list them. Also include any special course work you took or projects you did. Use these to show unusual accomplishment or energy. Do not list the regular courses of study for your field. The person reading the résumé will just see that as an attempt to puff yourself up.

3 WORK HISTORY

It should include each of your jobs listed with the most recent first. For each job, include the dates you were there, the company, and your title. List your major duties and responsibilities.

4. Volunteer work and hobbies

Volunteer activities should be included only if you have activities that show enthusiasm, energy, and a high level of interest. These are characteristics employers like. However, if your hobbies are only of passing interest to you, do not include this section. When the potential employer starts to talk to you about them in the interview, your lack of real interest will be against you. Use this section to show work that you have done for which you have not been paid or to show hobbies or sports that are really important to you.

5. Special Skills

Special abilities is an optional section that you should include if you have abilities related to your work, such as a knowledge of foreign languages. In general, these are listed after the work history. However, if you are looking for a job in the computer field, your knowledge of programming languages and computer systems should be the first item after the heading.

NOTE: Do not include personal data such as height, health, and marital status.

Sample Résumé

Philip Juarez
571 Vermont Street
Brooklyn, New York 11207
(718) 555-3450

EDUCATION

Albert Einstein High School, Diploma, June 1988
Major: Merchandising
Specialized Courses: Retailing, Fashion Communications, Data Processing, Junior Achievement Economics, Art Electives in Display and Package Design

WORK EXPERIENCE

1986–present STOCKCLERK Blooms Department Store
New York, New York

Stock shelves, monitor supplies on the floor to see what is needed, take inventory, assist in unpacking and packing. (Part-time work while in school)

Summer 1985 MAINTENANCE WORKER Parks Department
New York, New York

Participated in all indoor and outdoor cleanup activities in various parts of Central Park.

OTHER ACTIVITIES

Worked in the school boutique for two years. The school boutique workers purchase merchandise for sale to students, price the items, and then work behind the counter selling to students. In the boutique, I moved from being a general worker to being a member of the committee responsible for merchandise selection.

In the Junior Achievement economics class, I worked on a project to select a product and market it. Our group made the largest profit in the class.

SKILLS

Familiar with the IBM PC. Can use data processing and word processing software.

Type 35 WPM.

Health and Safety

-Risk Maps

-Carpal Tunnel Syndrome

-Stress

RISK MAPS

A risk map is a visual representation or map of risks in the workplace. Its purpose is to help students identify the problem areas of their shops. It can be a helpful technique in ESL because in addition to reinforcing the content of each lesson, it allow for a certain release from the eixgencies of a foreign language. Certainly vocabulary is used, but each student can feel confident and allow their own creativity to be expressed. They are operating in a more familiar known area of visual representation of the shop where they work. This also applies to literacy students in varying degrees.

To make a risk map, the students need to learn the skills involved in symbolic representation of reality, that is, making a map, and to identify (and learn more about different risks in their shops which can be placed and located on the map. In an introductory lesson, the basic skill of making a map was introduced, and the students can be asked to develop maps of their shop.

Materials needed: Paper (newsprint or large paper if available), sample map (attached), colored pencils or magic markers (water based, not permanent markers), and straight edges.

Ask the students to make a map of their work environment. First, make a model map of the classroom to demonstrate the bird's-eye perspective. Begin to model this on the chalkboard, then have the students make their own maps of the classroom. After you see they have understood the concept, ask each student to make a map of his or her workplace. This may take more than one period. Students may need to go back to their shops to look for details. Be sure that students do not do this in front of their boss, better to take mental notes and record them on their maps at home or at class later.

Now, have each student finish or perfect the map of their shop they began in the previous class. Use the sample map if they are having trouble with the perspective. Have each student make a clean copy of their own map. If large paper is available, they can copy their basic shop map onto larger paper.

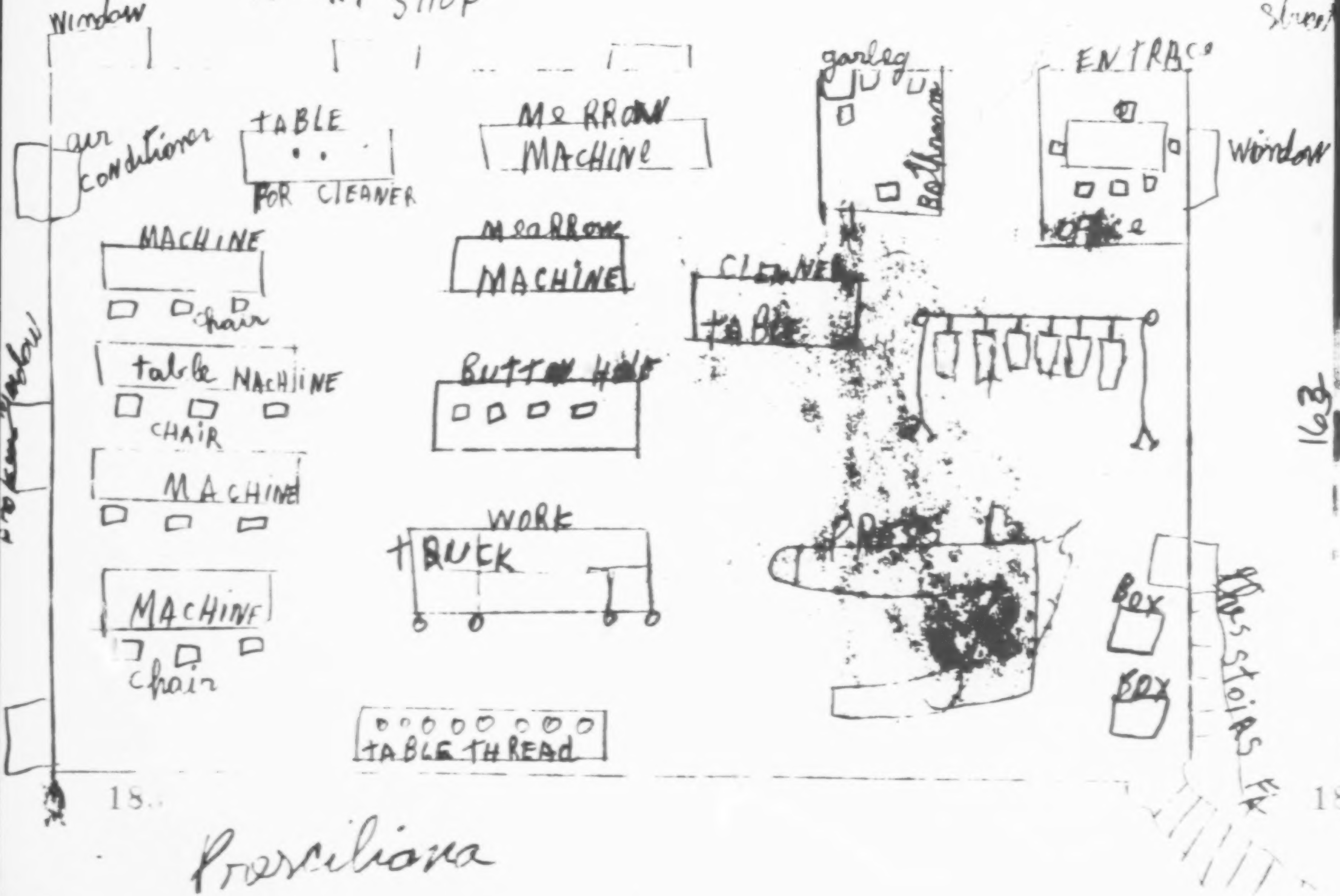
Next, together with the class generate a list of health and safety hazards, and have someone record them on the board. (The class could also begin this discussion together and then break off into small groups to brainstorm further and then come back to the large group with their findings.) (IF you need more info on specific health + safety problems in the Garment Industry, call us at the office.)

For each hazard listed, students then come up with symbols which represent the particular hazard. (Creativity should be encouraged here as each student can come up with his/her own symbols.) For example, a fire hazard can be represented by a flame, poisonous fumes or liquids can be represented by a skull and bones. Then once students have decided on their symbol system, they should draw them in on the maps in the appropriate places (i.e. where the risks and hazards exist).

Risk maps are processual and require certain amounts of time over a period of time. This allows for the student to go back and observe more in detail. As each risk is discussed there are many details that can be added to the map. Also, students may be able to cross out or erase some of the risks as a result of action taken on any of the risks or hazards.

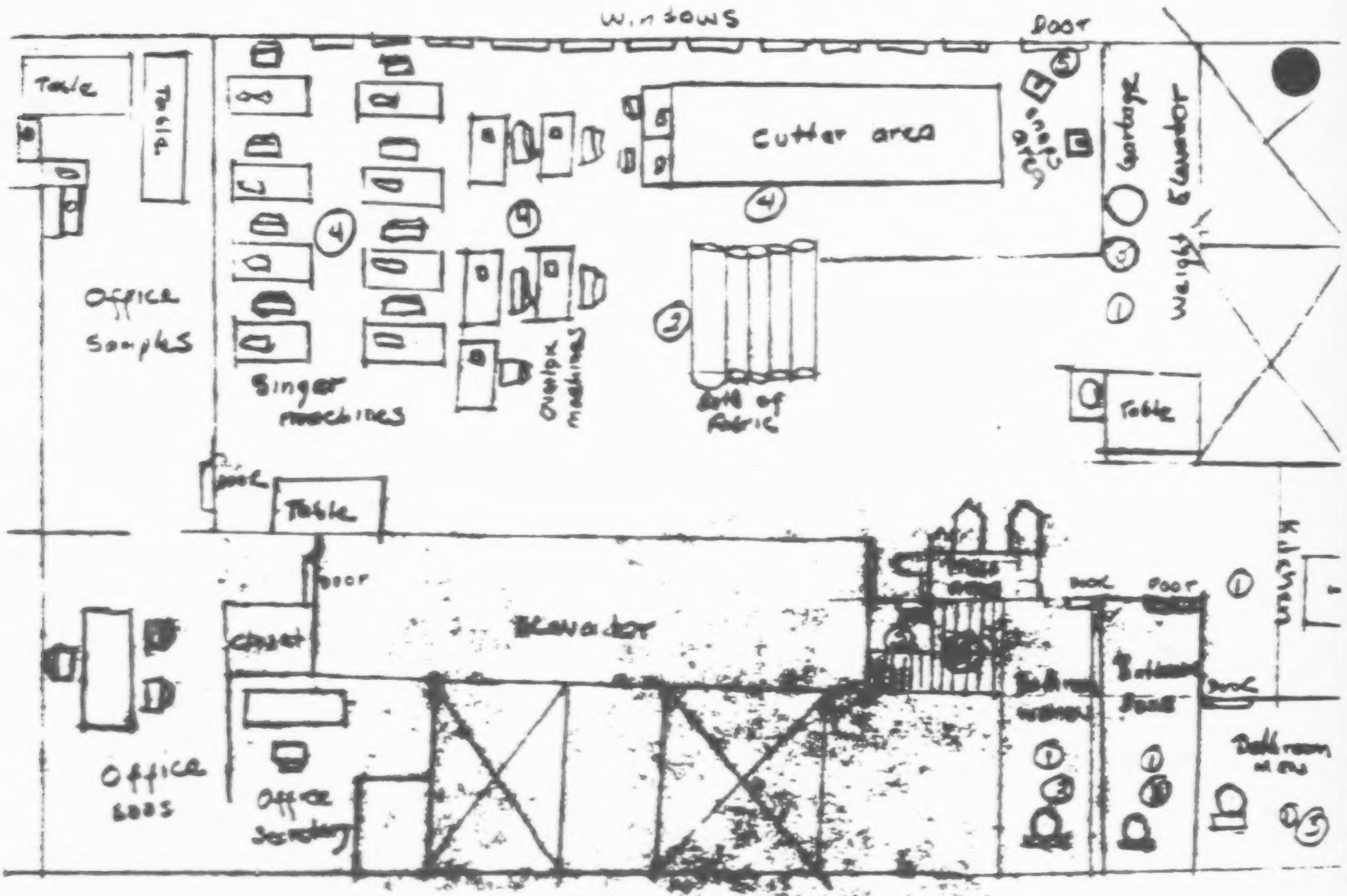
RISK MAP OF YOUR SHOP

thes MI SHOP


window
street
garleg
ENTRBce
air conditioner
TABLE
FOR CLEANER
MERROW MACHINE
Bathroom
window
office
MACHINE
Merrow MACHINE
CLEANER TABLE
chair
table MACHINE
BUTTON HOLE
CHAIR
broken window
MACHINE
WORK TRUCK
PRESS
MACHINE
chair
Box
Box
thes stairs
TABLE THREAD

Prsciliana

Risk Map of your Shop


Windows
Door
Table
Table
Office samples
Singer machines
Overlock machines
Cutter area
Rolls of fabric
Garbage
Weight
Elevator
Table
Door
Table
Kitchen
Door
Closet
Elevator
Office boss
Office secretary
Door
Door
Bathroom women
Bathroom boss
Door
Bathroom men
④
③
①
⑤

Risks

1- Smalls
2- People get hurt
3- Bathroom dirty
- Noise
- Exit Emergency
- Stairs Slippery
-

Miguel

Carpal Tunnel Syndrome

Do you have **pain, tingling,** or **numbness** in your hand, wrist, arm, or shoulder? Does it get worse at night and better if you don't work for a week? You may have **Carpal Tunnel Syndrome.** Carpal Tunnel Syndrome is an inflammation of your wrist that damages your nerves. It is caused by repeating the same hand movements over and over again -- especially hand movements that bend your wrist or put pressure on your fingers and hands.

Carpal Tunnel Syndrome is very serious. It can cause permanent **disability.** But if you catch it in time, a doctor can treat you successfully.The best treatment is to wear a **wrist splint** so you can rest your wrist. If all else fails, a doctor may recommend drugs or an operation.

The best way to deal with Carpal Tunnel Syndrome is to prevent it. Carpal Tunnel Syndrome could be prevented if your machine had a different design or if the movements of your job were changed so there is less stress on your body.

Workplays p. 96

The following lesson is part of a larger series entitled Workplays: You + Your Rights on the Job. (A curriculum developed around the needs of garment workers in S.E. Massachusetts; The lesson here deals with Carpal Tunnel Syndrome, a common disease among garment workers.

We can arrange for a speaker from Health + Safety to visit your class and do a workshop on Carpal Tunnel Syndrome. There is also an occupational specialist, at the Health Center who deals specifically with this!

Maria's Wrist

Pre-view: Read and Discuss

Read about the characters in *Maria's Wrist:*

Maria:	Maria works in a factory. She is forty-five years old. She is a stitcher. She is married.
João:	João is Maria's husband. He is thirty eight years old. He works in a factory, too. He is a machine operator.
Carlos:	Carlos is Maria's and João's son. He is seventeen years old. He is a student.

What is Maria's job?

______________________________.

What is João's job?

______________________________.

Where do they work?

______________________________.

What is your job?

______________________________.

Where do you work?

______________________________.

Read

Now read the skit on the next page. Discuss the new words and phrases with your teacher and with each other. Write down the new words in the spaces.

I,1

Maria's Wrist

Setting - Maria's kitchen
Characters: Maria
João, her husband
Carlos, her son

Maria: Carlos, please close the window.

Carlos: But Mom, I'm washing the dishes. My hands are all soapy.

Maria: The trucks outside are driving me crazy. I can't close it because my wrist hurts. *Close the window!*

Carlos: O.K., O.K. How come you're so upset?

Maria: I'm sorry. I'm on another bad job. I can't work fast enough to make any money because of my wrist.

Carlos: Did you go to the doctor? You said you would make an appointment.

Maria: I went to the company doctor. He said there was nothing wrong.

Carlos: How could he say that? That wrist has been bothering you for months.

Maria: Everyone has problems. I'm no crybaby!

Enter João

(Maria's Wrist, continued)

João: Is supper ready yet?

Maria: No.

João: I'm hungry. When are we eating?

Maria: It's taking a long time.I have a headache again and my wrist hurts, so it's slow opening the cans.

João: Then take some aspirin. And let Carlos open the cans.

Maria: I did. It didn't help. But I just can't take aspirin all the time. The problem is the job.

João: You have to work. We need the money.

Maria: I know we do. But on these rates, I have to work too fast. My eyes hurt all the time and now my wrist has been swollen for weeks.

João: We need the money.

Maria: I heard you. I heard you.

Review-Write

Work with a partner. Write down the story as you remember it. You might want to practice words like first, then, next.

Suggestion: For editing practice, have students put their writing on newsprint using thick markers. Tape the newsprint sheets on the board or wall. Other students can edit the writing, checking for accuracy of detail in content and one or two grammatical features (spelling, end punctuation, capitalization.) Students can keep their own list of spelling words from exercises like this. This exercise can be adapted to other pieces of writing.

Grammar Work

Possessives:

Suggestion: You might want to bring in some other grammar work about possessives if it seems appropriate to add to the suggestions here.

To show ownership, add 's to something for the singular (one person or thing). Add s' for the plural (more than one person or thing.)

Example: Carlos is Maria's son.

Fill in these examples:

I. Maria is _____________wife.

2. João is ______________husband.

3. Carlos is _____________son.

4. __________ wrist is swollen.

5. ___________hands are all soapy.

6.___________eyes hurt.

____

____

____

Stress - suggested lesson plan

1. T. writes "stress" on board.
   S's brainstorm definition and examples.

2. Class reads "Stress at Work" in a round robin, completes activities and practice.

3. T. hands out copies of "Time Line" S's read directions and complete. Put aside. (This may be used to spark further writing exercises and discussion on other topics.)

4. Read "Stress" in a round robin. Look through the list. Do you agree with the amount of points given to each event?

5. Turn back to Time Line.
   Compare your Life Events to the ones listed in the article. How many LCU's can you add up from your life?
   How do you cope with stress in your life?

6. S's list ways of relaxing, relieving stress.
   Class could make a stress chart:

Cause of Stress/Relaxation Techniques

Techniques

7. Stress at Work—Honju Na's Story

I work in a garment factory. It is so hot there, especially in the summer. Then it must be over 100 degrees. There's only one fan on the ceiling, and you can't feel it.

I'm a strong woman, but I'm exhausted at the end of the day. I stand all day pressing clothes. My back aches. My legs ache, and work never stops. I feel so tense there.

People go crazy. They take aspirins or tranquilizers. Sometimes I take valium.

Tools for Dialogue

1. Where does Honju work?
   How does she feel at the end of the day?
   How do her muscles feel?
   Why is it hot?
2. Is Honju's work making her sick?
   Why does her work never stop?
   How long can she keep working there?
   Can she get a better job?
3. How do you feel at work? At the end of the day?
   Do you feel tense?
   Do you feel nervous?
   How does your body feel when you are tense?
4. What do people take at work to help them?
   Why do people take aspirin or valium?
   Why doesn't she have protections at work?
5. Are aspirins or valium good for you? What do they do?
   What would make your work better?
   Do you have a union?
   Can you get a better job?

Language + Culture in Conflict

Practice

It's so hot.
It's so cold.
I'm so tired.
I'm so hungry.

It must be

over 100 degrees.
less than 5°.
midnight.
lunchtime.
time to punch out.
the end of the day.

Suggested Activities

1. Make a list on board of what creates stress at work: kind of work (have students describe fully), length of work hours, working at night, pace of work, not being able to talk to co-workers.
   Discuss if students feel tense all the time or just sometimes. Discuss what they can or can't do.
2. Discuss with students how they feel under stress. Do their muscles tense or ache? Do they get headaches? Feel nervous, angry or upset?
3. Ask what students do when they feel stress:
   "What's good for you?
   What's bad for you?"
   "Do you take aspirins?
   Do you drink coffee?
   Do you drink alcohol?
   Do you take valium?
   Do you stay home and rest?
   Do you talk to someone?
   Do you relax? How do you relax?
   Do you change your job? Can you?"

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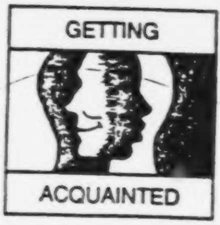

Choose an interview partner. Find out about the important dates and events in your partner's life.

5 TIME LINE

Directions: What are the important dates in your partner's life? Why are these dates so important? Before you begin the interview, think of some questions that should produce an interesting interview. For example: "How long have you lived in this city?" "What were you doing five years ago?" "How has your life changed since then?" "What was the busiest year in your life? Why?" Write at least three other questions to use in your interview.

____

____

____

____

____

____

During your interview, take notes on a separate piece of paper. Write down each year and event your partner mentions.

After the interview, choose five dates from your notes and write them on the time line. Write the dates in the parentheses. The earliest date should be at the bottom and the most recent date at the top. Then, on the lines, briefly describe the events that make each date important.

THE TIME LINE OF ____________________

IMPORTANT EVENTS

(TODAY)

( )

( )

( )

( )

( )

(BIRTH)

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"Health Safety + Wellbeing" — Cambridge Publ co

SOCIAL READJUSTMENT RATING SCALE

	Life Event	LCUs
1.	Death of spouse	100
2.	Divorce	73
3.	Marital separation	65
4.	Jail term	63
5.	Death of close family member	63
6.	Personal injury or illness	53
7.	Marriage	50
8.	Fired at work	47
9.	Marital reconciliation	45
10.	Retirement	45
11.	Change in health of family member	44
12.	Pregnancy	40
13.	Sex difficulties	39
14.	Gain of new household member (a birth, adoption, person moving in)	39
15.	Business readjustment (e.g., merger, reorganization, bankruptcy)	39
16.	Change in financial state (a lot worse off or a lot better off than usual)	38
17.	Death of close friend	37
18.	Change to different line of work	36
19.	Change in number of arguments with spouse (either a lot more or a lot less than usual regarding child rearing, personal habits)	35
20.	Taking out a mortgage or loan for a major purchase (e.g., purchasing a home, business)	31
21.	Foreclosure of mortgage or loan	30
22.	Change in responsibilities at work (promotion, demotion, or lateral transfer)	29
23.	Child leaving home (e.g., marriage, attending college)	29
24.	Trouble with in-laws	29
25.	Outstanding personal achievement	28
26.	Spouse begins or stops work	26
27.	Begin or end school	26
28.	Change in living conditions (e.g., building a new house, remodeling, deterioration of home or neighborhood)	25
29.	Revision of personal habits (dress, manners, associations, etc.)	24
30.	Trouble with boss	23
31.	Changes in work hours or conditions	20
32.	Change in residence	20
33.	Change in schools	20
34.	Change in recreation	19
35.	Change in church activities	19
36.	Change in social activities (e.g., clubs, dancing, movies, visiting)	18
37.	Taking out a mortgage or loan for a lesser purchase (e.g., purchasing a car, TV, freezer)	17
38.	Change in sleeping habits (a lot more or a lot less sleep, or change in part of day when asleep)	16
39.	Change in number of family get-togethers	15
40.	Change in eating habits (a lot more or a lot less food intake, or very different meal hours or surroundings)	15
41.	Vacation	13
42.	Christmas	12
43.	Minor violations of the law (e.g., traffic ticket, jaywalking, disturbing the peace)	11

T. H. Holmes and R. H. Rahe, The Social Readjustment Rating Scale. *Journal of Psychosomatic Research* 11, 1967, p. 216.

these are happy events, but major changes nonetheless. After testing hundreds of people, the scientists gave each event a rating from 11 to 100 to show how much change it required. These ratings are called Life Change Units (LCUs). Using the chart, other scientists have shown that physical or mental illness is more likely to occur after there has been a great increase in the number of LCUs in a person's life. It seems that the accumulated stress of dealing with more changes than usual can lower the ability of the body to resist illness.

If you look closely at the events listed on the Social Readjustment Rating Scale, you will surely think of many other kinds of stressful events that can happen. Going on strike, being a crime victim, or winning the lottery are also events that would require change and adaptation in a person's life.

It's important to note that this chart does not predict how likely anyone is to become ill. But you can use it to get an idea of the level of stress you are under at any given time, and how the stresses in your life change over time. Here's an example. In one six-month period:

ITEMS		LCUs
30.	A woman had trouble with her boss	23
41.	and went on vacation.	13
37.	She had to take out a loan (because her boss withheld her vacation paycheck) and	17
8.	was fired as soon as she came back from vacation.	47
6.	Naturally, she developed stress-related back trouble.	53
23.	Then her daughter went to live in another city.	29
22.	Fortunately she found another job	29
31.	with different hours and location,	20
16.	but paying a much higher salary.	38

When this woman found that her total LCUs added up to 269, she laughed! That was a big improvement, she figured, over a period a few years earlier. At that time, within six months:

ITEMS		LCUs
2.	She had gotten a divorce.	73
5.	Then her father had died.	63
23.	Her son left home.	29
28.	Her apartment was painted, and	25
18.	she had started a new and different job	36
31.	with a different schedule.	20
14.	Her boyfriend moved in with her, causing further	39
34.	changes in recreation,	19
36.	social activities,	18
38.	sleeping habits,	16
39.	number of family get-togethers,	15
40.	and eating habits.	15
43.	On top of all that, she had gotten a parking ticket!	11

That bout with life experiences had cost her 379 LCUs.

As this example shows, raw LCU scores do not indicate how well or poorly a person adjusts to stress. This woman came out of all her problems successfully. (She even recovered from her backache!) But dramatic increases in LCUs within a year or two can warn a person to take extra care of physical health, and to get problem-solving help when things become too rough.

Of course, everyone goes through big changes in his or her life, but not everyone develops physical or mental problems as a result. Why not? The way we cope with stress can make a big difference in our lives, as you will see in the next section.

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Checkup 3

Use the Social Readjustment Rating Scale on page 146 to complete these sentences. Write your answers on the lines provided.

1. The most stressful event listed on the chart is ____________ ____________.
2. The three least stressful events listed are ____________ ____________.
3. In the last six months, Angela's daughter left home to move in with a boyfriend. Angela and her husband have been having a lot more arguments lately because they disagree about this. They're not in the mood to go out together or get together with relatives as much as they used to.

   Add up Angela's LCUs. What is her score according to the Social Readjustment Rating Scale? __________.
4. If you experienced a stressful event that is not listed on the chart, find one that you consider similar in terms of the amount of change it requires. For example, having to apply for financial aid would be similar to item 16, change in financial state. Repossession of items being bought on time would be similar to item 21, foreclosure of mortgage or loan. Having an abortion would probably be at least as stressful as item 12, pregnancy. On the Social Readjustment Rating Scale, check off all the things that have happened to you in the last six months. Then add up your LCUs. What is your score? __________.

Check your answers on page 159.

How Can You Cope With Stress?

There are good ways and bad ways of coping with stress. Some bad ways are shown by people who have a type A personality. These people always

Some Readings which can also Inspire Writings

1988-89 HSF Magazine
ILGWU

Sewing and Me

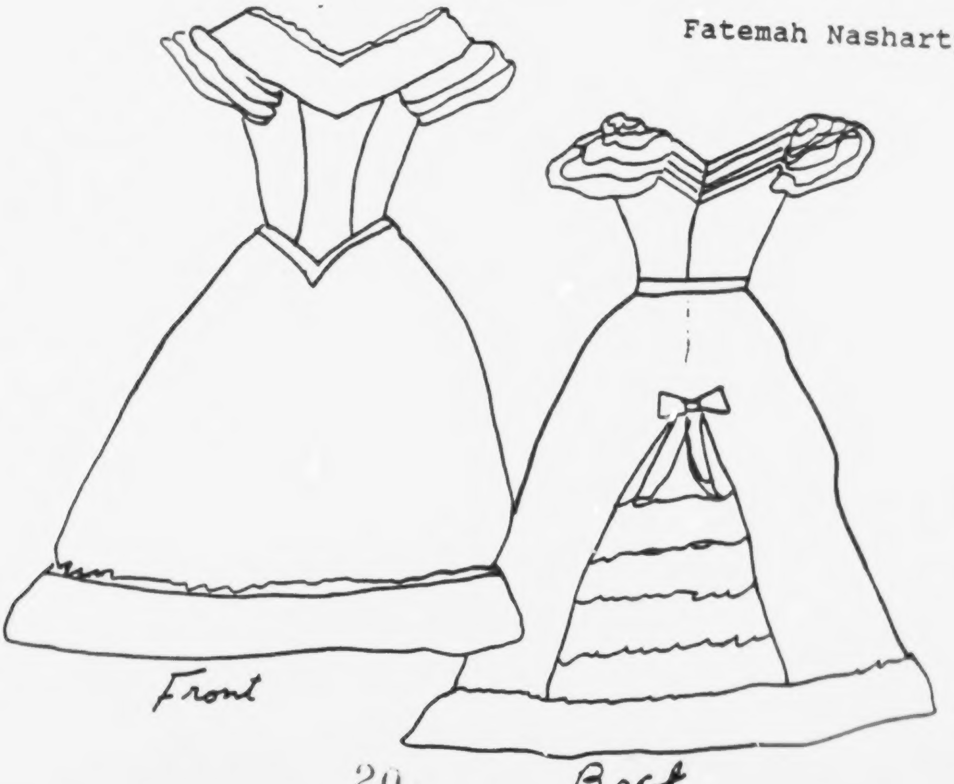
It was a dream for me to learn how to sew. I joined this school to learn the right way to sew. So far, I have learned how to lay out the pattern, pin it and cut. The safety rules and test added a lot of new information to my knowledge.

When I go back with my memory to when I was about eight years old, I remembered that I had to ask my tailor for the leftover pieces of fabric to make dresses for my dolls. That time I sewed the dresses by hand. Later, after I finished my education, I started to think about learning how to sew. I asked my mother if I could join an evening school for a few courses, but she refused because I had to travel to another city in the evening after my work day.

When I came to the United States. I started to work in the fashion industry, but my boss refused to help me learn to sew. One day my twin daughters came to my job and saw the dresses we were making. They asked, "Why don't you make dresses like these for us?" That day, I got the idea again to go to school to learn sewing.

The dresses I wish to make for them are for their sweet sixteen. I hope by the time they reach that age (they are six years old now), I'll be able to do it for them to make them happy. Cinderella's dresses (from the movie) are the ones my twins want.

Fatemah Nasharty



I remembered when my grandmother was sitting at her sewing machine. She was a dressmaker. I was 9 years old. I asked her, "Please grandmother, tell me how to make a dress." But she kept telling me, "Next time, not today," and that was her answer all the time.

One day, I asked my father to give me some money and I bought a piece of fabric so, I started to make a dress. I cut around the collar and the arm hole and I sewed. After all that, it was okay. It was a mini-dress. I think it was very pretty for my first time.

Alba Fernandez

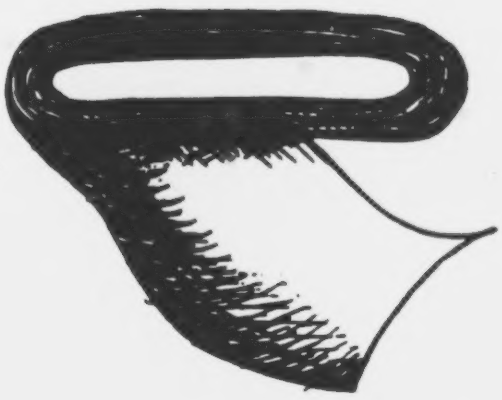
1988-89 HSF Magazine
ILGWU

My First Sewing Experience

When I was seventeen years old I wanted to go to a party, but I didn't have a nice dress. I asked too many people to make me a dress, but nobody wanted to. I had a little experience watching my mother when she was sewing clothes for us, so I said to myself, don't be afraid. I took fabric, scissors and began. I didn't know how to start, so I took a dress of mine, ripped it, traced it onto paper and made my dress. When I showed up at the party, everybody asked me, "Who made that dress for you?" and nobody could believe that I made it.

Since that day, I have never bothered anybody to make a dress for me.

Christina Herrera

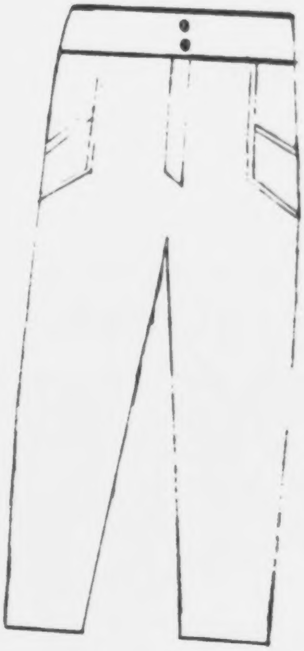


I Sewed My First Trousers

From child to grown-up, all my clothing was sewed by my mother. Now if I hadn't moved to New York and if the garment industry wasn't so prosperous in the United States, I don't think I would be interested in sewing. I seldomly sew, but I never forgot when I sewed my first trousers.

It happened eight years ago when I was about sixteen years old. I used blue nylon fabric. During the work, I made lots of mistakes with the trousers. I stitched the front and the back wrong and I sewed the thread zigzag instead of straight. I had to make repairs once, twice, even three times. When I finished the whole trousers, I felt it had been very difficult. I think sewing is a special skill. It looks easy, but it isn't.

Pei Hong Wu



(Pei Hong Wu)

THE FIRST TIME I SEWED SOMETHING

The first time I sewed. I was sewing a pair of pants. The material was linen. I was seventeen years old. I felt happy. I like to sew.

by Raul Estrada

My mother was a good seamstress, she never took sewing classes but she made beautiful and elegant dresses for women or pants and shirts for men. Sometimes I asked her, "Who taught you to sew?" But she always answered, "Nobody. One day I saw a lady make a dress. I liked that, bought a sewing machine, some pieces of fabric and made my first dress. It not was perfect, but I promised myself perfection."

She was very young when had her first baby, fourteen years old. And the baby died. She had four more children, one boy three girls. She was pretty with a small body, white and smooth skin, dark red hair, but she didn't know happiness. My father never helped her with the children. He was a handsome man and never took care of us.

She died very young, about thirty eight years old. I took care of my two younger sisters. I was about fifteen.

Fidelina

My First Job in the U.S.A.

By Mildred Cross

I was living in England.
One of my friends had
visited the U.S.
She liked it and
suggested I give it a try.
I applied to immigration
in Great Britain
for a visiting visa,
and I got it.
I liked it in the U.S.,
and I stayed.

There were other
women here
from Jamaica
and I was introduced
to them.
I had talked to one
of those women
on the phone
before I left England.
So when I came, I already had a room.
The first day I was here, another woman came
and took me out to lunch.
The next day, she took me to an employment agency.
The day after that, I began working for them.

It was a live-in job for an old person
who was not capable of taking care of herself.
I was to stay with her, prepare her meals.
I would get three meals a day plus wages. Every two weeks,
I would be off for two days.
Someone else would come in to relieve me.

What I Want

By Abdul Wadood Muhammad

I don't want to be a rich capitalist.
I don't want a whole lot of money.
I just want to be able to pay my bills:
utility bills, telephone bill,
buy food, have some money in the bank.
Just to have a small rowhouse,
where my children can come and stay,
if they want to.
Maybe a used automobile
that can get me back and forth
where I want to go.
That's all.
I just want to make enough money
to take care of my family.
That's all I want.
No more, no less.

"Treat Me Fairly or I Don't Stay"

By Mildred Cross

One lady I took care of didn't treat me fairly
so I left her.
She was supposed to feed me, and she didn't.
She told me to use my own food,
my own bed linen.
I couldn't drink out of her cups or her glasses,
because they were crystal and for her visitors.

So I took my own cup, my own glass,
my own sheets, my own food.
When I made telephone calls,
I would have to pay for them.
I couldn't watch the television
when she was watching it.
I couldn't use the radio.
So I took my own radio.
But she still quarreled with me.

When I was in my bedroom and she in hers,
I would turn the radio down low,
but she would say it was disturbing her.
I finally just called the agency.
I told them I wasn't staying
and I left.
If I think that the person
is not treating me fairly,
I don't stay.

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"FANTASY"

BY R. JACOBSON

I ALWAYS
HAD A FANTASY
ABOUT WANTING
TO BUILD THINGS,
BUT I NEVER, EVER
HAD A CHANCE
TO DO IT.

AT WORK NOW,
THEY TEASE ME.
THEY SAY THAT
WHEN I STARTED,
I DIDN'T KNOW
WHAT END OF THE
HAMMER
TO USE.

I NEVER
REALLY THOUGHT
ABOUT CARPENTRY
AS A CAREER,
BECAUSE IT NEVER
SEEMED POSSIBLE.

WHEN I THOUGHT
OF MAKING A LIVING,
I THOUGHT IN VERY
TRADITIONAL
WAYS.
WHAT DID I THINK
OF BEING?
A WAITRESS,
A NURSE,
A SECRETARY,
OR A TEACHER.

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1. DO YOU HAVE ANY FANTASIES
    ---ABOUT WORK?
    ---ABOUT SCHOOL?
    ---ABOUT READING?
2. WHAT DOES "TRADITION" MEAN?
   WHAT ARE THE TRADITIONS IN YOUR FAMILY?
    ---FOR MEN/WOMEN?
    ---FOR WORK?
    ---FOR SCHOOL?

Baker (1870–1946) a member of the World War I Peace Commission and biographer of Woodrow Wilson, was on the editorial staff of the leading muckraking publication. From *McClure's Magazine*, December 1904.

PLIGHT OF THE TAILORS

by Ray Stannard Baker

Each year crowds of foreign immigrants poured into the East Side. They were poor, ignorant, and they had been oppressed; they knew nothing of American life, though they expected much; they found at once that living here—rent, food, fuel—was far more expensive than in their old homes. The first necessity, therefore, was work, no matter what, to furnish them with the necessaries of life.

There are not many things that an unskilled foreigner, knowing no English, can do; but almost any man or woman can sew. And thus flourished the sweatshop, the home of the "task system," where men, women and children worked together in unhealthful, often diseased, and sometimes immoral surroundings. Nowhere in the world at any time, probably, were men and women worked as they were in the sweatshop—the lowest paid, most degrading of American employment. The sweatshop employer ground all the work he could from every man, woman and child under him.

It was no uncommon thing in these sweatshops for men to sit bent over a sewing machine continuously from eleven to fifteen hours a day in July weather, operating a sewing machine by foot-power, and often so driven that they could not stop for lunch. The seasonal character of the work meant demoralizing toil for a few months in the year and a not less demoralizing idleness for the remainder of the time.

A bronzed, wiry young peasant, coming here to the land of freedom and hope from the oppressions of Russia, sat down at a sewing machine in a hot, dusty, fetid tenement-shop in East Broadway or Clinton Street; and sometimes he lasted five years, sometimes seven, rarely ten. Caught in the wheels of a "cold, universal, laissez-faire," he was wrung dry, worn out in half a dozen years, and flung upon the human scrap heap. He had merely changed oppressions—from the political tyranny of Russia to the industrial tyranny of America; and while the former had robbed him of some of his rights, the latter took his life.

Riis (1849–1914) was a police reporter, social reformer and friend of Theodore Roosevelt. From *How the Other Half Lives*, 1890.

BUSY SEASON

by Jacob A. Riis

Turning the corner into Hester Street, we stumble upon a nest of cloak-makers in their busy season. Six months of the year the cloak-maker is idle, or nearly so. Now is his harvest. Seventy-five cents a cloak, all complete, is the price in this shop. The cloak is of cheap plush, and might sell for eight or nine dollars over the store counter.

Seven dollars is the weekly wage of this man with wife and two children, and nine dollars and a half rent to pay per month. A boarder pays about a third of it. There was a time when he made ten dollars a week and thought himself rich. But wages have come down fearfully in the last two years. Think of it: "come down" to this.

The other cloak-makers aver that they can make as much as twelve dollars a week, when they are employed, by taking their work home and sewing till midnight. One exhibits his account-book with a Ludlow Street sweater. It shows that he and his partner, working on first-class garments for a Broadway house in the four busiest weeks of the season, made together from $15.15 to $19.20 a week by striving from 6 A.M. to 11 P.M., that is to say, from $7.58 to $9.60 each.

The sweater on this work probably made as much as fifty percent, at least on their labor. Not far away is a factory in a rear yard where the factory inspector reports teams of tailors making men's coats at an average of twenty-seven cents a coat, all complete except buttons and buttonholes.

The Third Annual Report of the Bureau of Statistics of Labor, State of New York (1885) located this sweatshop on the top floor of 12 Hester Street.

"I have to pay the 12 cents extra to cover each union machine operator's health, disability and state unemployment insurance. It also pays for her social security and for a 36 percent cost-of-living adjustment tacked onto her weekly wage.

"Just think," said Mr. Schrader, "I turn out 200,000 dresses a year. If it's a question of one thin dime, since the dime really costs me 22 cents on each dress, I can lose $44,000."

Yes, it's a complex business. It will remain so as long as women follow fashion, and refuse to look like peas in a pod.

Outside of New York, postwar changes in garment production and the spread of section work raised new problems in rate setting. The following excerpt is from an article by a professor, then at Pennsylvania State College, who for a time served as assistant director of the ILGWU Research Department. It appeared in the October 1954 issue of the *Southern Economic Journal.*

SECTION WORK

by Nathan Belfer

For many years the manufacture of women's garments in the New York market has been dominated by the so-called tailoring, or whole-garment, system. In this method of production a skilled operator sews the entire garment. One operator makes the outer shell of the garment, sews the parts of the lining together, and then attaches the lining to the body. In the newer section-work system, on the other hand, the sewing of the garment is broken down into many subdivisions with each operator performing only one small operation. Thus, one operator will work only on sleeves, another on collars, a third on cuffs, etc.

Under the whole-garment system the manufacturer or contractor can turn over the sewing of the garment to one individual worker and be assured that he will receive a satisfactorily completed garment. The demands on his managerial abilities are thus at a minimum. In fact, some firms have adopted section work and then decided to give it up because of the large amount of supervision required for its smooth and efficient operation.

The section-work system is, of course, an adaptation of mass-production assembly-line techniques, the success of which depends on a large output of a standardized product. Here we find the major deterrent to the use of the section-work system for the women's clothing industry is dominated by the style factor. No style stays on the production line very long, and the output of each is limited. Changing styles require flexibility in production techniques, and the whole-garment system provides the entrepreneur with more elasticity than the section-work system.

There have been cases of firms which installed section-work systems at great cost but had to discontinue them because frequent style change resulted in a small output for each style. Section work is superior if the manufacturer is assured of a long run on one style. Thus, its greatest success had been achieved in a field such as house-dresses where the style factor is at a minimum and long production runs of one style are possible. During World War II, when the traditional diversity of styles was restricted by the War Production Board to conserve textile fabrics and wartime influences confined styles to simple and severe lines to conform to the military spirit in the country, manufacturers were able to plan on long runs of a single style. Thus section-work systems were set up and operated successfully in a number of shops. When the war ended, however, style again became the dominant factor in the industry. Long production runs on a single style were no longer possible, and many firms, particularly in the dress section of the industry, gave up the section-work systems installed during the war.

Finally, section work substantially increases the process time involved in manufacturing. It is estimated that a section-work shop can deliver orders approximately three weeks after they have been received. A whole-garment shop, by contrast, can make deliveries in three to four days. Because the retailer of women's clothing is worried about the rapid obsolescence of his merchandise, he places his orders at the last possible moment to assure himself of the latest styles and presses the manufacturer for immediate delivery. In addition, a retail store places great emphasis on being the first to make the initial showing of a new style, so that a delay of even a week or two in delivery may destroy a large part of the value of a shipment. Thus, time is important in the industry. Section work may be more productive, but the jobber and manufacturer may want swift and flexible deliveries which can only be achieved by the whole-garment system. The small entrepreneur operating on the whole-garment system can survive because he provides the flexibility and elasticity which the industry requires.

In section work the development of sound piece rates raises many acute problems. Many section-work shops have operated on a week work basis and have thus avoided the problem of setting piece rates.

Suggestions for Field Trips

Some Ideas for Field Trips

1. Department Stores

Most are open late on Thursday evenings.

Preparation: Discuss the diversity of department stores in New York City (prices, styles of merchandise, clientele catered to, etc.)

Have students decide on something definite to look for (e.g. the relationship of prices and fabrics or country of origin; different designers and the prices of their garments, etc.) (See also Catalogs in the Fashion section.)

The class can be divided up into small groups, which will each visit different departments (sportswear, evening dresses, coats, etc.)

Follow-up: Each group reports its findings at the next class. What general conclusions can be drawn from the information they have collected?

2. Museums and Galleries

a. The Metropolitan Museum of Art, Fifth Avenue at 82nd Street (879-5500), has a Costume Institute, which presents exhibitions on a regular basis. Pamphlets about the museum, in several foreign languages, are available in the entrance hall.

Beginning in October, the Museum's hours will change: it will be open on Fridays and Saturdays until 8:45 p.m., but will no longer be open on Tuesday evenings.

b. The Galleries at F.I.T. are open Tuesday evenings until 9:00 p.m., and are located in the Shirley Goodman Resource Center, Southwest corner of 27th Street and Seventh Avenue. Admission is free.

Call 760-7760 to get recorded information on the current exhibit. If you have definite plans to take your class, call 760-7848 to notify the gallery staff.

3. The New York Public Library

The Muhlenberg branch at 209 W. 23rd Street, is open Thursday evenings until 8:00 p.m. Contact the branch librarian to arrange a visit where the library staff will provide an orientation session and help the students register for library cards. Phone: 924-1585

Many branches of the library have Lifetime Learning sections which are especially suited to the needs of ESL students.

4. Bookstores

The F.I.T. College Shop/Bookstore is open Monday - Thursday evenings until 7:00 p.m. It is located in the lobby of the A building, on 27th Street near 8th Ave.

5. Fabric and Notions Stores

If it is difficult to find a fabric store that is open in the evening, several students may want to go on their own and report back to the class. (See attached article.)

NYT 2/16/89

WHERE TO FIND IT | Daryln Brewer

Notions Big and Small, For Sewing It Yourself

DO you need a doohickey, a whatchamacallit or a thingamajig? Then try Greenberg & Hammer, a 70-year-old Manhattan company that bills itself as selling "everything for the sewing room."

Owned by Daniel and Mildred Hammer, the shop has scissors, thread, seam rippers, basting tape, buttons, hooks and eyes — everything to go in sewing baskets, which they also sell.

But Greenberg & Hammer specializes in quirky items that are hard to describe, much less find. Like those little buckles on the back of vests, if you happen to lose one. Or the metal rings used on cloth belts. Or kilt pins. Even hat straps, the thin strips of elastic that go under your chin.

One woman walked into the shop, lifted her hem and said, "I'm looking for this," said Frank Piazza, the store's vice president. She was searching for a piece for her garter belt.

If you want to make a pin or an earring out of a big button, this shop has the necessary metal backings. If your belt buckle has gone out of style, then here you will find a vast array, from abalone to a gold-plated ram's head shape. With unadorned hair clips, you can make your own barrette.

Buttons, bows and even parts for garter belts.

"Sometimes we combine tassels with buttons and ribbons to make a spectacular hair display," Mr. Piazza said.

Inflatable hangers for traveling, jewelry cleaner, elbow patches and shoulder pads in many sizes are also sold here. And the shop will make name tags to put in garments, handy for children going to camp or identifying a seamstress; 100 one-line labels start at $8.25.

Greenberg & Hammer is at 24 West 57th Street. 212-246-2835. Hours: Monday through Friday, 9 A.M. to 6 P.M., and Saturday, 10 A.M. to 5 P.M.

Steinlauf & Stoller sells thread, pins, scissors, Velcro, rulers, zippers, needles, steam irons and much more. In business since 1947, the company is at 239 West 39th Street. 212-869-0321. Hours: Monday through Friday, 8 A.M. to 5:30 P.M.

The New York Times/Sara Krulwich

Frank Piazza of Greenberg & Hammer carries quirky items for the sewing room.

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